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- Timothy Combe
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- New strip story

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DOCTOR WHO MAGAZINE

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I'd love to see a spin-off series featuring the Philip Hinchliffe Doctor. Please make it happen Big Finish!

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Welcome

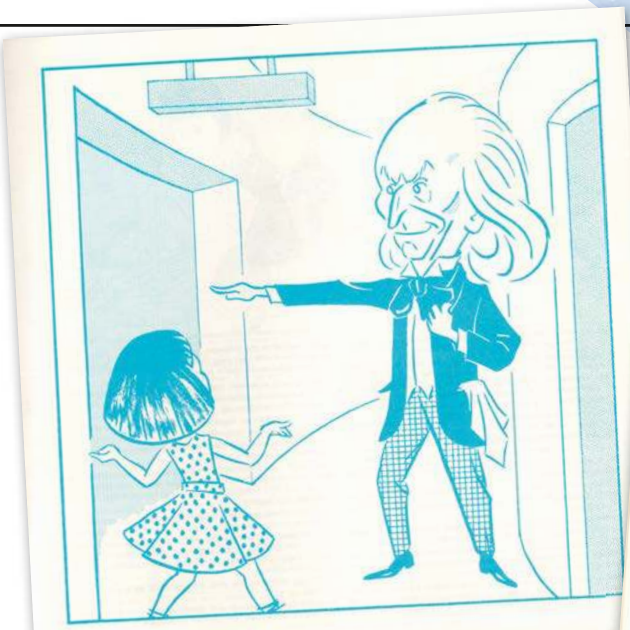
Over the years, much has been made of the special relationship between *Doctor Who* and that other BBC stalwart, *Blue Peter*. Indeed, back in 2003 this very magazine devoted a lengthy cover story to the subject.

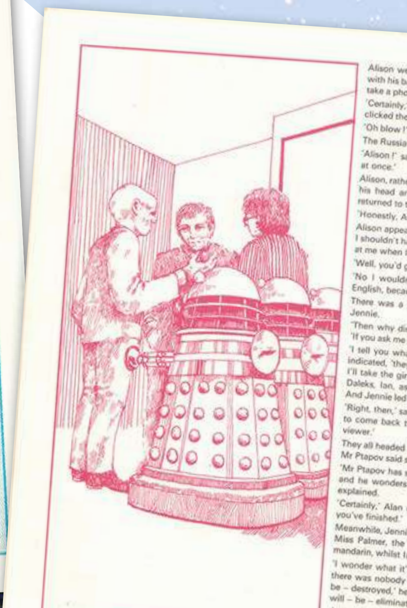
There's been rather less attention paid to our favourite Time Lord's appearances on *Crackerjack* (altogether now: "Crackerjack!"), another children's series that has a place in many of our hearts. I first realised the extent of this shared history when I discovered illustrations of the Doctor and some Daleks in *The BBC Book of Crackerjack*, published in 1966.

If you've seen the documentary *More Than 30 Years in the TARDIS* you'll be familiar with *Hallo My Dalek*, a sketch from a 1975 episode of *Crackerjack* that features Don Maclean as Doctor Why, Peter Glaze as the Brigadier and Jan Hunt as Sarah. Peter Glaze, one of the show's resident comics, was no stranger to *Doctor Who*, having played a Sensorite back in the first series, in 1964.

Hallo My Dalek is unsophisticated stuff – at one point the cast are prodded by a *Genesis*-era Dalek called Doreen – but there are some chuckles along the way. I especially like the Doctor's line, "Brigadier, what are you doing here? You're not even in this series!"

This wasn't *Crackerjack*'s first time-travelling adventure. The previous year, its pantomime production of *Aladdin* featured a brief appearance from the Third Doctor, on this occasion played by Jon Pertwee's regular stunt double Terry Walsh. It's jaw-dropping stuff.





Hallo My Dalek

CRACKERJACK!
CRACKERJACK!

In January I was intrigued to see that *Crackerjack* was returning to television after an absence of 36 years. The show is now presented by Sam Nixon and Mark Rhodes, who seem like just the right chaps for the job. The first episode acknowledged the legacy by also including numerous faces from the old rep company, including Don Maclean and Jan Hunt.

What really strikes me about *Crackerjack 2.0* is how well its old-school variety format seems to work. We're used to TV series and films being revived in such a radically different form that they're virtually unrecognisable. Judging by the enthusiasm of its young audience, the new *Crackerjack* is succeeding by being almost exactly the same programme that I loved when I was a kid. Which just goes to show that if it ain't broke, don't fix it.

Hopefully the new team can find space for the Doctor in its classic mix of knockabout nonsense and custard-pie humour. Even if Doreen, the ballroom-dancing Dalek, has probably had her day.

Marcus

THIS ISSUE'S CONTRIBUTORS INCLUDE

Andrew Smith

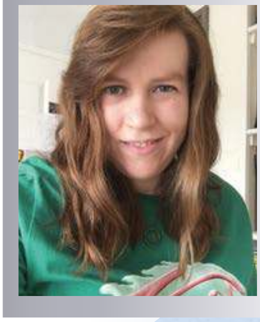
Andrew has contributed numerous audio plays to Big Finish but is perhaps best known for writing 1980's *Full Circle*, one of Tom Baker's last TV adventures. Andrew also found time for a career in the Metropolitan Police, from which he retired in 2014. On page 24 he turns his attention to Matt Smith's Doctor.

Emily Cook

DWM's editorial assistant can often be found in coffee shops writing about *Doctor Who* or on the radio talking about it. Emily is celebrating ten years of the Eleventh Doctor by rewatching Series 5 with her housemates. This issue, she's interviewed cover star Jo Martin and costume designer Ray Holman.

Hannah Cooper

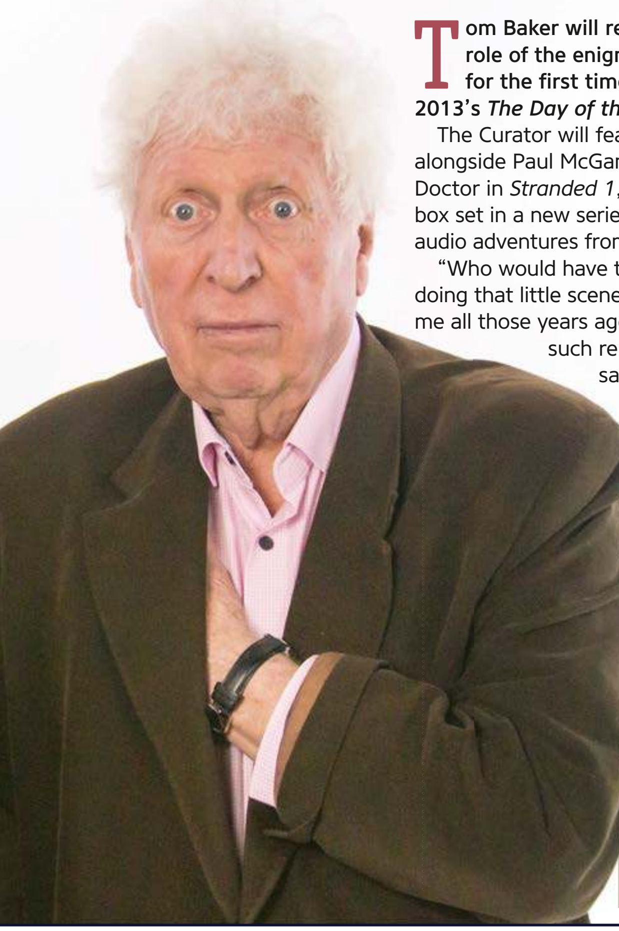
Hannah spends much of her time watching, writing or reading about television. Her favourite Doctor is Patrick Troughton and she would like to see *The Highlanders* turn up, preferably alongside similarly missing episodes of *Callan*, *Public Eye* and *Crane*. On page 22 she sheds new light on *Victory of the Daleks*.



Gallifrey Guardian

The latest official news from every corner of the *Doctor Who* universe...

Return of the Curator



Tom Baker will reprise the role of the enigmatic Curator for the first time since 2013's *The Day of the Doctor*.

The Curator will feature alongside Paul McGann's Eighth Doctor in *Stranded 1*, the first box set in a new series of full-cast audio adventures from Big Finish.

"Who would have thought that doing that little scene written for me all those years ago would have such repercussions?" says Tom. "A lot of fans were intrigued by it, and here we are at last doing something else with him.

"We had to have a little discussion about how to do it. The lines as they are written are very evocative but they don't mean exactly what they say. Am I being deliberately evasive, or am I playing a part? Whichever way I look at it, the language remains compelling."

Stranded 1 comprises four stories: *Lost Property* by Matt Fitton, *Wild Animals* by John Dorney, *Must-See TV* by Lisa McMullin and *Divine Intervention* by David K Barnes.

"*Stranded* is *Doctor Who*, but it's also a contemporary drama," says producer David Richardson. "Present-day Earth is precisely where the Curator resides, so it was an irresistible idea to have him step into this series. We approached Steven Moffat with the idea and he was very enthusiastic – giving us some insights into the character that were incredibly useful. The Curator joins River Song, new UNIT, the Paternoster Gang and Missy at Big Finish – fantastic Steven Moffat creations that have gained an extended life on audio."

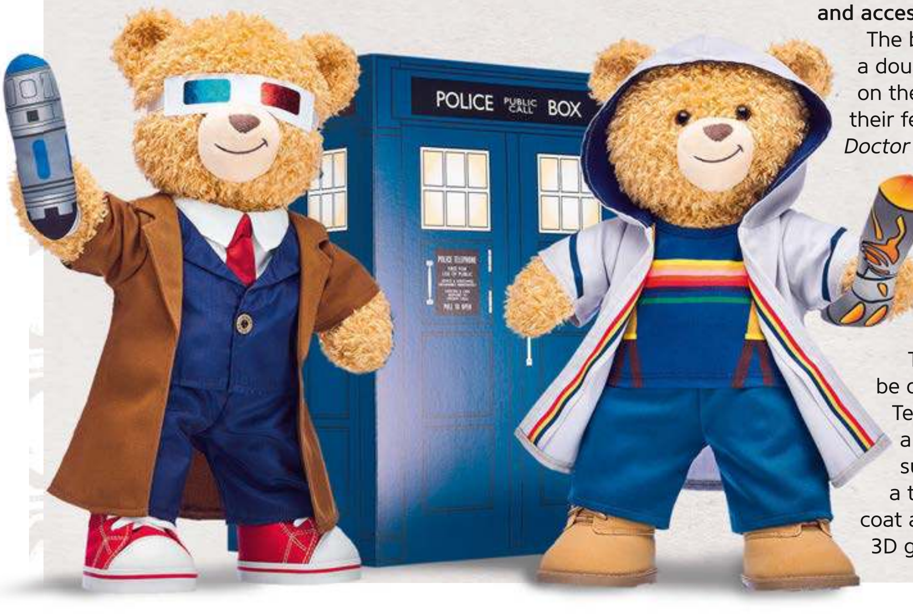
PAUL McGANN
REBECCA ROOT · TOM BAKER · HATTIE MORAHAN · NICOLA WALKER · TOM PRICE · CLIVE WOOD
BBC
DOCTOR WHO
STRANDED

Stranded 1 will be released in July 2020 and is available to pre-order now as a collector's edition CD box set (priced at £24.99) or as a digital download (at £19.99) from *bigfinish.com*

Far left: Tom Baker will return as the Curator in *Stranded 1*.

Left: The Doctor (Matt Smith) meets the mysterious Curator in *The Day of the Doctor* (2013).

Time Lord Teddies



Build-A-Bear Workshop has launched a *Doctor Who* range of bears and accessories.

The bears have a double blue heart on their chest, while their feet feature the *Doctor Who* logo and the TARDIS.

There are outfits and accessories for two different Doctors. The bears can be dressed as the Tenth Doctor in a blue pinstripe suit, red trainers, a tan-coloured coat and removable 3D glasses, or the Thirteenth Doctor in a striped top, braces and light coat. Sonic screwdrivers are also available, and the bears can be delivered in a TARDIS gift box.

The new range is available exclusively online at *buildabear.co.uk*

B·A·B
DOCTOR WHO
DOCTOR WHO

Companion Pieces

Figurines of the First and Thirteenth Doctor's companions have been released in two new sets from Hero Collector.

Each set contains four figurines: an incarnation of the Doctor alongside their three companions. The First Doctor set includes models of Barbara Wright, Ian Chesterton and the Doctor's granddaughter Susan. The Thirteenth Doctor set includes Ryan Sinclair, Graham O'Brien and Yasmin Khan.

The figurines are approximately 3.5 inches tall and are rendered in hand-painted polyresin, produced in 1:21 scale. The sets come with an accompanying 20-page magazine that contains interviews, photographs, character biographies and information about each companion's time in the TARDIS.

The Thirteenth Doctor Companion Set and First Doctor Companion Set are available now from *shop.eaglemoss.com* priced £39.99 each.

POLICE PUBLIC CALL BOX
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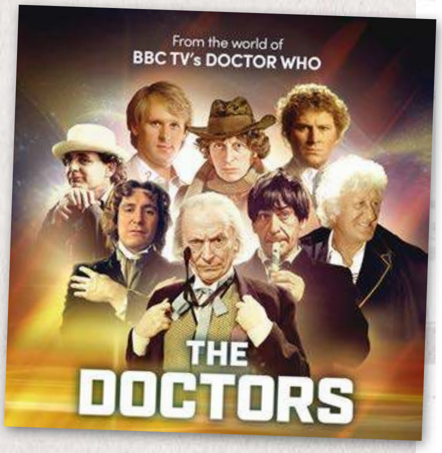
FIRST DOCTOR
IAN & BARBARA
COMPANION SET

Prime Time

Reeltime Pictures' documentary series *The Doctors* is now streaming on Amazon Prime Video.

All seven programmes are available: *The William Hartnell Years* (featuring Carole Ann Ford, Jacqueline Hill, William Russell, Peter Purves and Jackie Lane), *The Pat Troughton Years* (featuring Anneke Wills, Michael Craze, Frazer Hines, Deborah Watling and Wendy Padbury), *The Jon Pertwee Years* (featuring Jon Pertwee, Katy Manning, Caroline John, Nicholas Courtney, Richard Franklin and John Levene), *The Tom Baker Years* (featuring Tom Baker, Elisabeth Sladen, Ian Marter, Louise Jameson, Mary Tamm and John Leeson), *The Colin Baker Years* (featuring Colin Baker, Nicola Bryant, Bonnie Langford, Michael Jayston, John Nathan-Turner and Eric Saward), *The Sylvester McCoy Years* (featuring Sylvester McCoy, Sophie Aldred, Angela Bruce, Jessica Martin, Lisa Bowerman and Andrew Cartmel), and *The Paul McGann Years* (featuring Paul McGann, Daphne Ashbrook, Yee Jee Tso, Eric Roberts, Philip Segal and Geoffrey Sax). Four more titles are also available: *Monsters!*, *More Monsters!*, *Villains!* and *Heroes!*

Each programme features interviews and insights into the making of *Doctor Who*. The series is presented by Nicholas Briggs and produced by Keith Barnfather. **DWM**



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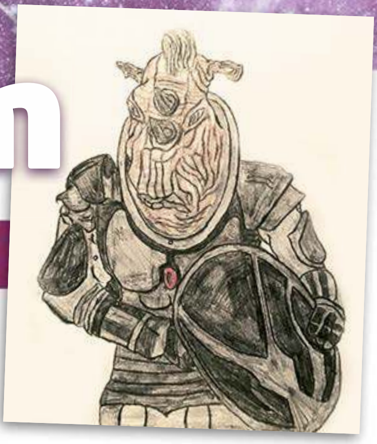
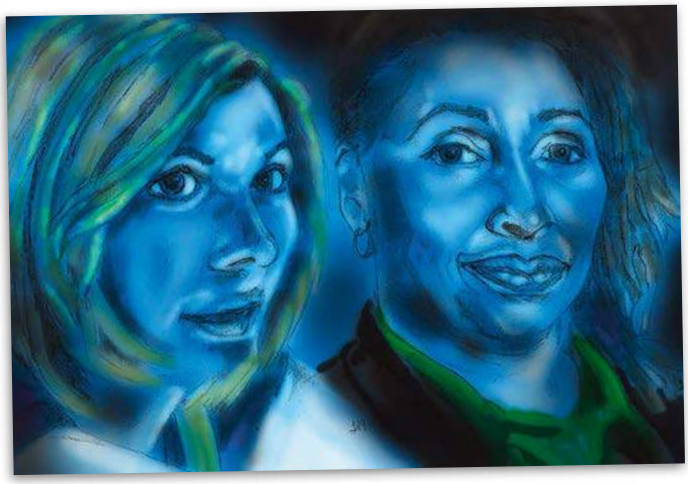

A Judoon, by Jack Turner.


The Two New Doctors by Luanne Sharman.

By the time you're reading this, we'll have seen the Series 12 finale. But as we go to print, it's yet to air. So we'll catch up on your thoughts about that next issue. In the meantime, here are your comments on *Fugitive of the Judoon, Praxeus, Can You Hear Me?* and *The Haunting of Villa Diodati*...

ON THE RUN

DAVID LEVER EMAIL
Fugitive of the Judoon was not only a feverishly paced, canon-smashing masterclass from writers Vinay Patel and Chris Chibnall, but it also gave me one of the greatest fan experiences I've ever had. Watching it with 20 people, the reaction to every twist and turn was magnified.

When Jack appeared, the cheering and joy was something I hadn't experienced since the 50th anniversary episode. And that wasn't even the biggest moment in the story!

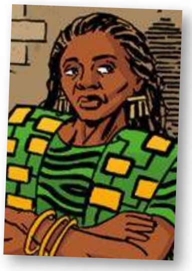
After watching it, we assembled our chairs in a circle and just talked. There was no sneering at potential continuity problems, no whining about perceived biases or errors; there was just excited, fervent discussion. This is what *Doctor Who* fandom should be.

Jack is back!

PAUL SMITH EMAIL
Doctor Who on top form! I was already excited to see the Judoon back after 13 years but then Chris Chibnall and the team dropped big moment after big moment. First Captain Jack returning, followed by another incarnation of the Doctor and then a gorgeous control room. Plus references to the Cybermen and the chameleon arch. I have so many questions and I can't wait to see how the rest of the series plays out.

JONATHAN SIMMONS LONDON
I'm still reeling from the shocks and surprises in *Fugitive of the Judoon* and delighted that they weren't spoilered in advance. I noticed that Ruth Clayton said that she was 44 years old. Forty-four years ago, almost to the day, Part Four of *The Brain of Morbius* aired, in which we possibly glimpsed former incarnations of the Doctor. Coincidence or not?!

BEN HEYWOOD EMAIL
So... Mother G in the **DWM** comic strip is Doctor Ruth, right? An impressive long game from **DWM** and writer Scott Gray! Keep up the awesome work!


Mother G.

Scott Gray's saying nothing!

ALAN WILKINSON EMAIL
Whelp! When the Master turned up as a POC I knew a POC Doctor wasn't too far behind. I certainly wasn't expecting it like this!

SEBASTIAN J BROOK EMAIL
Doctor Who proving once more just how brave, shocking, exciting and rich it is. Loved every mad moment of it and so thrilled to have Captain Jack back, albeit for a fleeting visit.

MITCHELL NORTH EMAIL
I loved how the Judoon got a makeover – the Mohican was awesome! Also, the return of Captain Jack; I hope he returns again to join the Doctor. The end of the episode left me confused as to who the Doctor actually is. Is it the Master messing around? Overall, this was a fantastic episode and I would watch it over and over again. 10/10. Phenomenal.

STAR LETTER

TARA ELIZABETH EMAIL
Fugitive of the Judoon.
Ruth's reveal. I am speechless! I actually thought she was another Master and I smugly said "I knew it" when she broke the glass and the energy came out. But *no, I was wrong*. I *screamed*.

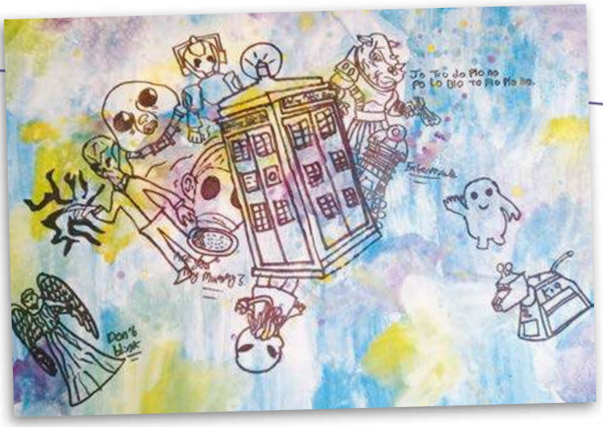
When the Gallifreyan general regenerated into T'Nia Miller in *Hell Bent* [2015] I flapped so hard I knocked over my drink, and rewatched the scene twice. I have been so desperate to see Time Lords be something like me (I'm a black, queer, non-binary person) for years, and I got five minutes of it! Best moment of my life.

The two Doctors prepare to enter the TARDIS.

And now this! I genuinely didn't expect it. Didn't think the writers would have the guts. But no, they bring on this wonderful actress, Jo Martin, with the toughest role to play in the episode. She has to become the Doctor opposite an established Doctor, and she does it brilliantly. The outfit, the speech, her wit – to inhabit that role so smoothly is a real testament to her.

Tara's letter wins her a copy of *At Childhood's End*, the new *Doctor Who* novel by Sophie Aldred. It's available now in hardback from BBC Books, price £16.99.

DOCTOR WHO
AT CHILDHOOD'S END
Sophie Aldred



Jon Ashma's daughter, Megan, created this *Doctor Who* drawing for her dad's birthday.

Meara Hamlin's Thirteenth Doctor cosplay.

As mysterious, possibly connected, events took place in 21st-century Peru, Madagascar and Hong Kong, Team TARDIS split up across the globe to investigate...

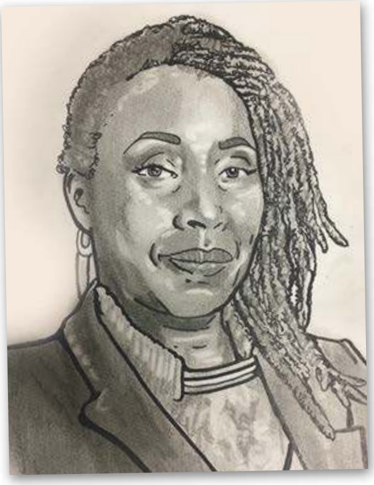
HAZARDOUS WASTE

MICHAEL KARAM EMAIL
Praxeus was great stand alone episode! For the first time this season I found the pacing to be on point. I was kept interested without a big reveal and the story was genuinely interesting. The guest characters were unique and the visuals and music were stunning. The alien virus was an interesting take on the plastic problem facing planet Earth and the message wasn't too overbearing.

PETER THORPE EMAIL
What a well thought out adventure – I really enjoyed that. The creatures reminded me of the Chameleons in *The Faceless Ones*.

SARAH SMITH EMAIL
I was looking forward to seeing Yaz develop further this series and this is definitely happening, especially in this episode. Mandip Gill is a brilliant actor! I loved the relationship between Jake and the astronaut, too.

BRYAN SIMCOTT CHESTER
A superb idea to have different locations all linked to the alien virus. Earth seen as the Dump of the Galaxies was a brilliant twist. The SFX this series have been stunning – this episode very much so.



Jo Martin IS the Doctor by Ken Holtzhouser.

While the Doctor took a trip to ancient Syria, Graham, Yaz and Ryan paid a visit to their friends and family in Sheffield, where they were confronted with their deepest fears...

MINDFUL MATTERS

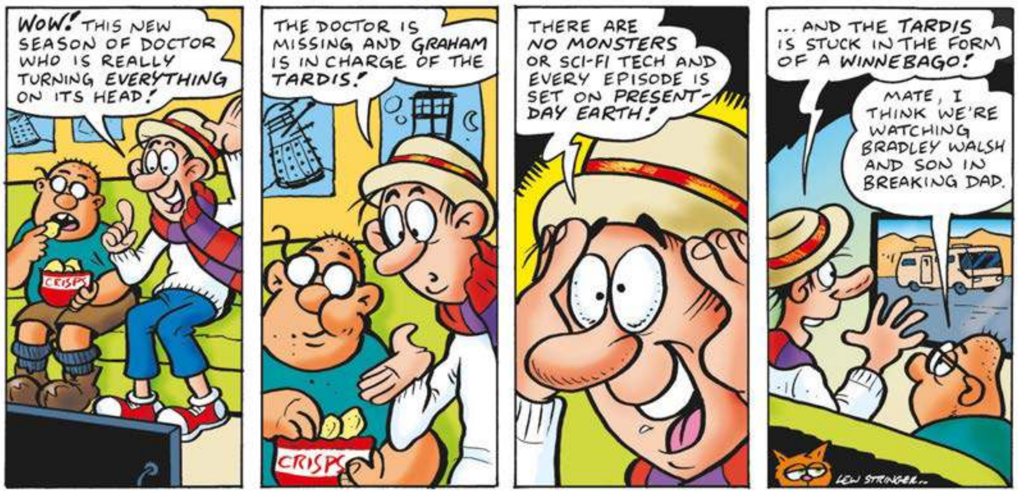
PAUL LAVILLE EMAIL
Intelligent, adult and very creepy – all the right ingredients for a memorable nightmare. A devious sci-fi trap for the Doctor, some fantastic character moments and a non-judgmental look at mental health that rang deep and true to me. Plus it looked fantastic: the establishing shots of ancient Aleppo were incredible.

Rakaya in *Can You Hear Me?*

BEN LAKING EMAIL
I didn't enjoy this episode very much. I think it had a massively rushed ending which could have been done better with another ten minutes. This was a shame, really, because the first half of the episode was really promising, but it fell down.

NIK FOX EMAIL
I applaud Jodie Whittaker for her portrayal of a Doctor I can relate to. I think the end response from the Doctor after→

The Daft Dimension BY LEW STRINGER


WOW! THIS NEW SEASON OF DOCTOR WHO IS REALLY TURNING EVERYTHING ON ITS HEAD!
CRISPS
THE DOCTOR IS MISSING AND GRAHAM IS IN CHARGE OF THE TARDIS!
CRISPS
THERE ARE NO MONSTERS OR SCI-FI TECH AND EVERY EPISODE IS SET ON PRESENT-DAY EARTH!
...AND THE TARDIS IS STUCK IN THE FORM OF A WINNEBAGO!
MATE, I THINK WE'RE WATCHING BRADLEY WALSH AND SON IN BREAKING DAD.

WHO TUBE

This issue's selection of *Who*-related videos...

Captain Jack is back! John Barrowman discusses what it was like to return to the *Doctor Who* universe in *Fugitive of the Judoon*. Go to: *tinyurl.com/CaptainJackBack*

Watch this video that explores the making of *Praxeus* – and find out why Team TARDIS couldn't stop laughing on set. Go to: *tinyurl.com/PraxeusBTS*

Chris Chibnall, Matt Strevens, Jodie Whittaker, Mandip Gill, Tosin Cole, Bradley Walsh and Ian Gelder take us behind the scenes of *Can You Hear Me?* Go to: *tinyurl.com/BehindTheNightmares*

Find out more about Lord Byron, Mary and Percy Shelley, and the night at Lake Geneva that inspired the groundbreaking *Frankenstein*. Go to: *tinyurl.com/VillaDiodatiHistory*

Who said what? Jodie Whittaker, Mandip Gill and Tosin Cole compete to remember who said what in Series 11. Go to: *tinyurl.com/WhoSaidWhatSeries11*

ON TWITTER...

@NoaxNOW What a lovely treat for us **DWM** subscribers – a properly exclusive cover of issue 548 with a fantastic pic of Sacha Dhawan.

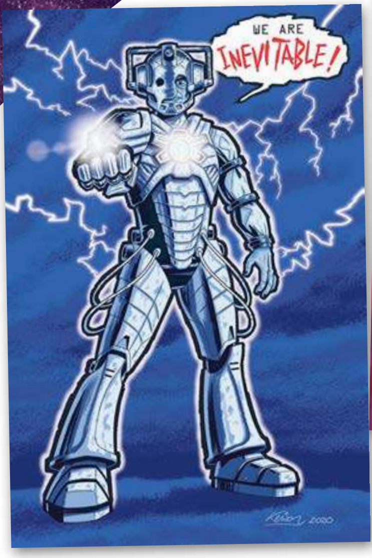
@geeceeree I didn't think I could love Sacha Dhawan more but I just read his interview with **DWM** and I do now.

@NottmTARDIS Had to laugh reading Robert Glenister comparing the Magma Beast in *The Caves of Androzani* to Barney the Dinosaur in **DWM** 548.

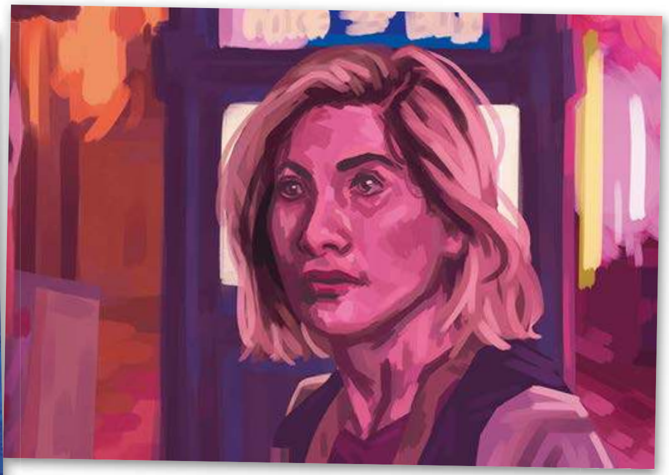
@DoctorWhoP2P Excellent article about artist Bill Mevin in the **DWM** 548. I had the chance to interview him a while back. Lovely gentleman and a talented illustrator!

@SKiiZZ Fantastic article on the late Donald Tosh in **DWM** 548. Absolutely the sort of thing I subscribe for, so I don't miss out.

@RobertJAyres Anyone else reminded of the **DWM** comic strip *The Time Witch* during the conclusion of *Can You Hear Me?*


WE ARE INEVITABLE!
Keiron 2020

Keiron Ward's Lone Cyberman.



Artwork of the Doctor, as seen in *Praxeus*, by Jessica O'Neill.

→ hearing Graham's fears was important to show that sometimes, even if you don't quite know what to say or how to react to someone confiding in you, the most important thing is that you listen.

DERBI MPETI EMAIL
I was disappointed with this episode. I loved getting to know more about the characters and I loved the animated scene as well, but the resolution was rushed. The message, though, was very important and needs to be addressed in today's society.

NATHAN STONEROCK EMAIL
The problem with having so many companions is that invariably one or more take a back seat in every episode. However, in this episode, Ryan, Yaz and Graham all had important contributions to make to the overall plot. It made the episode fast-paced and exciting from beginning to end.

BRANDON ARTHUR PORTH
There I am on the train commute home, reading [in **DWM** 548] about Donald Tosh's wonderful contributions to *Doctor Who*. I was amazed to read about the original plans for *The Celestial Toymaker* and writing out William Hartnell. It was an ingenious idea. But with the Toymaker recurring in brilliant audio stories like *The Nightmare Fair* and *Solitaire*, might the recent mention in *Can You Hear Me?* be more than just a throwaway line? Is the Doctor still subject to one of the Toymaker's long games? I certainly hope so.

In 1816, the Doctor and her friends arrived at the Villa Diodati on the night that inspired Mary Shelley's *Frankenstein*...

HAUNTED HOUSE

The Doctor investigates in *The Haunting of Villa Diodati.*

NICK RANDELL EMAIL
The Haunting of Villa Diodati was beautifully filmed, confident storytelling with a historical twist. Mary Shelley so belongs in the world of *Doctor Who*! There was laugh-out-loud dialogue amidst all the scares. Have people noticed how this series has been ramping up the fear factor? Some proper terrifying moments pop up when you least expect them – the sort you used to remember as a kid. Plus, it all made sense in the end. Well, sort of. Sci-fi, timey-wimey sense.

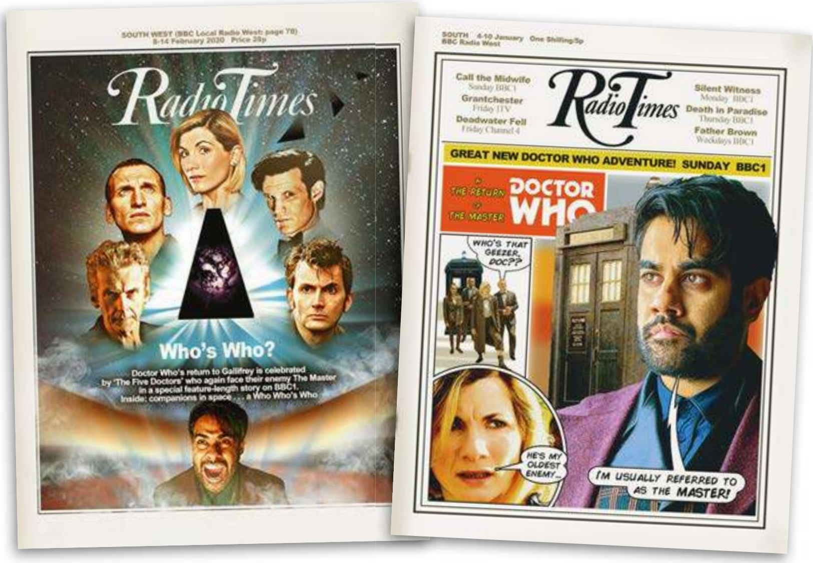
NOEL BUTTERWORTH SWITZERLAND
I live in Switzerland near Lake Geneva and there's a mystery that needs to be resolved: who erased the Alps and shrunk the lake?! Was it the Cyberman? The villa was/is in Cologny near Geneva, on the French side of the lakes where the Alps (including Mont Blanc on a good day) would be clearly visible in all the angles and shots that were shown. Plus, the lake is far wider than that, even as it narrows at Geneva. It'd been shrunk down to a puddle! A missed opportunity for some excellent visuals. Otherwise, a terrific episode.

SCARLETTE-ELECTRA LEBLANC EMAIL
I absolutely loved this episode! It might be my new favourite. The sets, the costumes and the acting sold it for me. Jodie did a fantastic job portraying the total dilemma the Doctor was placed in. Thank you so much for letting two of my favourite interests – literature and *Doctor Who* – collide in such a fantastic and fascinating way!

MERVYN CAPEL EMAIL
Does the current production pay any attention to Big Finish stories? It would seem not, because otherwise they would know that the Eighth Doctor not only met Mary Shelley, Lord Byron and co that fateful night, but that Mary became his travelling companion for a while. Furthermore, she and the most Byronic of Time Lords encountered the Silver Turk automaton, which turned out to be a Cyberman. Millions of the programme's viewers will never even have heard of Big Finish, but for those of us who have, this is rather irritating.

MISCREANT BLOOM EMAIL
The Haunting of Villa Diodati is eerie, beautifully shot and lit by candlelight with the beating rhythmic heart of rain pouring at the windows. History twists and turns with the lash of the wind and the howl of the elements. How very appropriate and unintentionally serendipitous that this was broadcast through the height of Storm Dennis in the United Kingdom.

Thank you for all your letters, artwork and images. Let us know what you thought of *Ascension of the Cybermen* and *The Timeless Children* by emailing *dwm@panini.co.uk* **DWM**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Time and Space VISUALISER

Each issue, the Time and Space Visualiser looks back at a landmark moment and provides updates on *Doctor Who* luminaries, past and present...

Alex Kingston as Sarah Bishop in the first series of *A Discovery of Witches* (2019).

TELEVISION

Tosin Cole has bagged a lead role in *61st Street* – a two-season courtroom drama series from US television giant AMC.

Pete McTighe has just completed a stint as a lead writer and executive producer on the second season of *A Discovery of Witches* for Bad Wolf/Sky/AMC, which will broadcast later this year. **Alex Kingston** and **Lindsay Duncan** are in the cast.

Peter Purves at Crufts in 2019.

Peter Purves will end his 41-year association with Crufts by presenting the Best in Show prize at this year's event. He's also been learning some new tricks, notably filming *Peter's Perfect Pups* for ITV's *This Morning*, and has become a brand ambassador for the veterinary joint supplement YuMOVE.

Amanda Abbington, Reece Shearsmith and Frances Barber in Steven Moffat's new play *The Unfriend*.

STAGE

David Tennant will be returning to the West End stage for ten weeks only from October, starring in *Good* by CP Taylor. **Fenella Woolgar** also stars in the production, which has Tennant as a decent man swept along by momentous events.

Steven Moffat and **Mark Gatiss** are reuniting, with the former writing and the latter directing a new play, *The Unfriend*, at the Chichester Festival Theatre. The comedy concerns an ill-advised holiday friendship and its subsequent ramifications. The cast includes **Reece Shearsmith** and **Frances Barber**. It runs from 17 July to 22 August. Gatiss will also be taking part in a Q&A (with Matthew Sweet) about his career on 23 March at Alexandra Palace. In December he'll return to the venue to star in his own adaptation of *A Christmas Carol*, following an initial run at the Nottingham Playhouse.

Russell T Davies and *Doctor Who* comic artist **Rachael Stott** are among the guests at the Fairford Festival of Fiction on 6 June. The event is organised by **Paul Cornell**, who's busy elsewhere too – providing his own "ridiculous take" on *The Strange Case of Dr Jekyll and Mr Hyde* in Issue 6 of *Edgar Allan Poe's Snifter of Terror* Season Two, published on 25 March. Paul's *Hammer House of Podcast*, co-presented with LM Myles, continues its regular release schedule on the 13th of each month.

Writer Paul Cornell.

MUSIC

A number of intergalactic music makers are currently doing the rounds. *Destiny of the Daleks*' **Peter Straker** has released a new single, *Heart Be Still 2020*, while *Enlightenment*'s **Leee John** has just added a Manchester date (22 May) to his *Art of Love* UK tour and *The Trial of a Time Lord*'s **David Rodigan** has announced his only London outdoor gig this year, at Kenwood House on 19 June. Oh, and **Paul McGann** provides the narration that knits together the songs on *A Pilgrim's Tale*, the latest folk album from singer-songwriter Seth Lakeman.

TOBY HADOKE

Leee John is embarking on his *Art of Love* tour.

OBITUARIES

Nicholas Parsons CBE, who played the Rev Mr Wainwright in *The Curse of Fenric*, died on 28 January aged 96. **Edmund Kente**, Mr Scoones in *The Next Doctor*, died at 72 on 2 January. **Norman Hartley**, Ulf in *The Time Meddler* and Sergeant Peters in *The Invasion*, died on 20 January aged 89. And **John Shrapnel**, who lent his distinctive voice to the Big Finish adventures *The Eighth Piece* and *The Doomsday Chronometer* (as Thomas Cromwell) and *The False Guardian* and *Time's Assassin* (as Nigel Colloon), died on 14 February, aged 77.

Some 2019 deaths have only recently come to light, among them **Ben Palmer**, the BBC technician who created the ascending piece of signal howlround in *Doctor Who*'s first title sequence, who died on 16 December aged 96. **Wendy Williams**, Vira in *The Ark in Space*, died aged 84 on 17 October, and **Stacy Davies** (Private Perkins from *The Invasion* and Veros from *State of Decay*) died at 83 on 7 July. The passing of **Terence Brown**, Abu from *The Krotons* and an extra in *Day of the Daleks* and *The Face of Evil*, has also been reported.

From left: Nicholas Parsons in *The Curse of Fenric*; Edmund Kente in *The Next Doctor*; Norman Hartley in *The Invasion*; John Shrapnel; Wendy Williams in *The Ark in Space*; Stacy Davies in *State of Decay*; and Terence Brown in *The Krotons*.

THIS MONTH IN... 1970

A publicity photo of Jon Pertwee as the new Doctor in *Spearhead from Space* (1970).

From top: Mark Edwards as Tod Browning in *Blood From the Mummy's Tomb*; *Ghost Town*, a 1968 episode of *Land of the Giants*; and an edition of *TV Times* featuring Yutte Stensgaard and Barry Evans in *Doctor in the House*.

MONDAY 9 MARCH

Doctor Who first suffered a near-death experience not because of the activities of Daleks or Cybermen, but after the spaceplane *Spindrift* crash-landed in a weird world where everything was approximately 12 times the size of Earth...

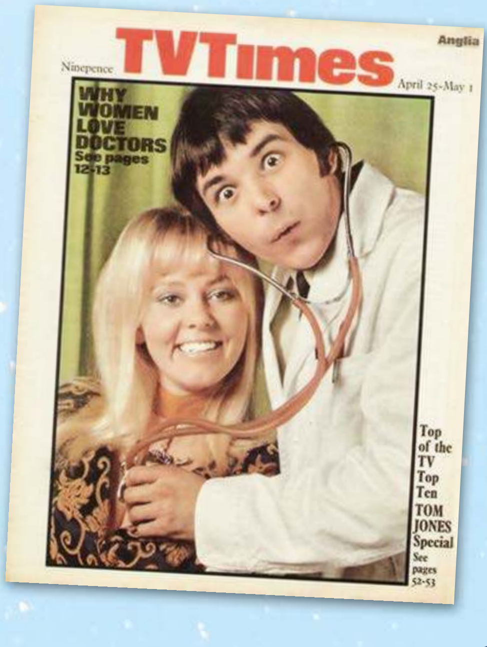
Such was the premise of the colourful US-made series *Land of the Giants*, that began to air in the UK – firstly in the London area – at 5.15pm on Saturday 7 December 1968, opposite Episode 6 of *The Invasion*. At first, it made little impact on *Doctor Who*'s ratings – but they were falling fast by the time *The Space Pirates* ended the following April. Over the years, much has been said about how shabby late-1970s *Doctor Who* looked in the light of *Star Wars* (1977), but it had begun to look distinctly shoddy by comparison to the competition in the late 1960s, too.

So there were no guarantees that *Doctor Who* would continue after its seventh season, in 1970 – as first-time producer Barry Letts recalled in his memoir *Who & Me* (2007). When he'd been asked if he was interested in running *Doctor Who*, it was because no one else would take it on: "It was being given a last chance..."

One that involved recording in colour, recasting the leads and reformatting the series as an Earth-based affair. But new Doctor Jon Pertwee had been contracted to appear in a minimum of just 21 episodes – so there was no danger of *Doctor Who* simply limping on, because part of Letts' brief was to "find a replacement for the Saturday slot if the decision was taken to dump it". He came up with *Snowy Black*, about an Aussie farmhand abroad in slightly swinging London. A pilot script was written, and Mark Edwards was cast as the eponymous Snowy. *Doctor Who*'s future had never before hung by such a slender thread.

But the medicine worked. Five of the first six new-look episodes scored above eight million, a figure the series had attained just once in the whole of 1969. On Monday 9 March 1970, Pertwee was contracted to appear in another 25-episode season for 1971... so Snowy B stayed stuck in the Outback forever... and Edwards went on to appear in the Hammer horror movie *Blood from the Mummy's Tomb*. Bullet dodged. But there would be others.

It's worth pointing out, though, that in London the 1970 episodes' competition wasn't *Land of the Giants*, but the hospital sitcom *Doctor in the House*. Imagine a world in which the ITV companies, rather than the BBC, had bought the US sci-fi series *Star Trek* and networked it at 5.15pm on Saturdays. What would one have given for *Doctor Who*'s chances opposite *that*? **ALAN BARNES**



ALSO THIS MONTH

Saturday the 7th At the end of *The Aztecs* (1964), *Doctor Who* viewers had seen a cruel priest murder his sacrificial victim at the moment of a solar eclipse over Central America. Fifteen minutes after the end of the sixth episode of *Doctor Who and the Silurians*, they could have tuned into BBC2's live coverage of a real *Total Eclipse in Mexico*, hosted by astronomer **Patrick Moore** – 40 years before he made a cameo appearance in *The Eleventh Hour* (2010).

Monday the 16th *Re-entry Forbidden*, an episode of **Kit Pedler** and **Gerry Davis'** gloom-mongering series *Doomwatch*, featured a *Sunfire* rocket. Its capsule interior was identical to the *Recovery 7* capsule interior in the opening episode of *The Ambassadors of Death*, first seen five days later, on Saturday the 21st!

From top: The sacrificial altar in *The Aztecs* (1964); astronomer Patrick Moore; the *Re-entry Forbidden* episode of *Doomwatch*; Kit Pedler and Gerry Davis in the *Doomwatch* office; and Van Lyden (Ric Felgate) in *The Ambassadors of Death*.

Public iMaGE

The latest update on *Doctor Who*'s ratings looks at the middle episodes from the most recent series.

Compiled by **TOM SPILSBURY**

By the time you read this, Series 12 of *Doctor Who* will have finished airing. However, as this issue went to press, we only had a partial indication of how well it had performed in the UK.

Last issue, we confirmed that the first three episodes had achieved seven-day consolidated ratings of 6.89m, 6.07m and 5.38m respectively – some way short of the admittedly impressive figures attained by the previous season in 2018. The fourth episode, *Nikola Tesla's Night of Terror*, continued this downward trajectory with a seven-day rating of **5.20 million** (with 5.07m watching on televisions and 0.13m on other devices). This represents one of the lower ratings *Doctor Who* has achieved this century, although it was still high enough to make it into the Top 30 weekly chart at Number 28, behind dramas such as *Call the Midwife* (8.22m), *White House Farm* (7.89m), *Death in Paradise* (7.61m), *Silent Witness* (7.60m), *Vera* (7.20m) and *Cold Feet* (5.24m), as well as assorted soap episodes, news broadcasts and entertainment shows such as *The The Masked Singer* (6.10m) and *Bradley Walsh & Son: Breaking Dad* (5.85m). *Nikola Tesla's Night of Terror* did, however, manage to beat *Dancing on Ice*, its direct competition on ITV, which had 5.06m.

Doctor Who's audience rose pleasingly for *Fugitive of the Judoon*, which attracted **5.57 million** viewers (5.42m on televisions and 0.15m on other devices). This higher rating also translated to a better position on the TV chart, with the episode coming in at Number 23. However, the extra viewers largely disappeared the following week for *Praxeus*, which had a consolidated rating of **5.22 million** (5.09m on televisions and 0.13m on other devices), causing a drop back down to Number 28 on the weekly list.

Curiously, the number of viewers watching BBC One live for each of those three episodes was virtually identical (2.86m for *Nikola Tesla*, 2.86m for *Fugitive* and 2.82m for *Praxeus*), so the overall rise for the Judoon episode came mostly from more people choosing to catch up *after* transmission, suggesting that word-of-mouth concerning the episode's revelations may have played a part. This theory is also supported by the fact that the episode received the highest audience appreciation score of the series so far.

Sadly, however, ratings fell still further for the seventh episode, *Can You Hear Me?*, which had a seven-day figure of **4.90 million** (4.77m on televisions, and 0.12m on other devices).

Please Mind The Step

Main image: The Doctor (Jodie Whittaker) runs into action in *Praxeus* (2020).

Opposite page below: Yaz (Mandip Gill) in *Nikola Tesla's Night of Terror* (2020).

Far left: The hunt is on for the *Fugitive of the Judoon* (2020).

Left: The mysterious Zellin (Ian Gelder) in *Can You Hear Me?* (2020).

POLICE PUBLIC CALL BOX

Doctor Who's audience rose pleasingly for _Fugitive of the Judoon_, which attracted 5.57 million viewers.

Since *Doctor Who* returned in 2005, only 2017's *The Eaters of Light* has achieved a lower seven-day rating (4.73m on televisions alone), and that did so on a blazing hot June evening, yet still gained the largest audience on British television for the entire day. By comparison, *Can You Hear Me?* was only the seventh-most-watched programme for Sunday 9 February (this time, *Dancing on Ice* pulled ahead with 5.3m), and it also became the first episode since 1989 to fall outside of the weekly Top 30, coming in at Number 35.

As this all seems a little gloomy, let's find some positives. A rating of just under five million is still a decent number for a current drama series, even if it's undeniably low by *Doctor Who*'s recent standards. We also know that the audience for *Doctor Who* keeps growing after the initial seven-day period. We now have 28-day numbers for the first few episodes of this season: episode one improved to 7.40m, episode two to 6.69m, episode three to 5.89m and episode four to 5.80m. While these increases are relatively modest compared to most other current dramas, they certainly put *Doctor Who* well within the 'respectable' category.

Next issue, we'll see whether the show was able to win back some of its lapsed viewers for the final three episodes of the series... **DWM**

RUTHLESS

Fugitive of the Judoon will be remembered as the episode that revealed a Doctor we knew nothing about. "I'm still in shock," says Jo Martin.

Interview by **EMILY COOK**

"Oh my *gosh*! What an honour!" Jo Martin has just found out she's receiving the accolade of a **Doctor Who Magazine** cover.

"You're going to make me cry," she says. "I'm very emotional. I've been crying since I got the job. I can't even find words some days. I'm still pinching myself. I grew up loving *Doctor Who*. My first Doctor was Tom Baker and then, you know how it is, when Tom Baker was going to leave I thought, 'No one can ever replace him!' But Peter Davison did and I loved him too...

"I won't bore you with all my memories, but let's just say I've been a fan since I was a little girl in the 70s. As an actor, I always dreamt about getting a guest appearance. I didn't care what it was. I'd pretend to be a Dalek – although I'm a bit tall for a Dalek, I think. I just wanted to get a piece of *Doctor Who*. Many of my friends have been in *Doctor Who* over the years. I was always like, 'Oh, I didn't get a call for that audition. I didn't hear about that part.' So when I got the call for the audition I was like, 'Yeaaaaah!'"

At her audition, Jo was totally unaware of the character she would ultimately be playing. "I knew about Ruth and that she was a tour guide. I was like, 'OK, I get this.' But, looking at the scenes they'd sent me to learn, something just wasn't adding up. There were a couple of things, like the fact that I was in the TARDIS. I thought, 'What's she doing flying the TARDIS?!' But sometimes with auditions, they don't give you the actual text; they'll give you something different just to see how you read. I thought maybe that's what it was. So I put it to the back of my mind, went into the audition and hoped for the best. All my fingers were crossed.

"I had absolutely no idea I was going to be a *Doctor*!" Jo breaks into joyous laughter. "I think if I'd have known in advance I'd have flopped the audition. I wouldn't have slept the night before. It would have been too much to take.

"They finally told me when I got the job. And I wanted to tell the world. I wanted to run down the street going, 'Guess what? *Guess what?* GUESS WHAT?' But I had to button it and be like, 'I'm just playing a tour guide.' The only person in my family that knew was my husband. I had to tell him. But I couldn't tell my son because he's a huge fan and he's got friends at school who are huge fans. He loves Jodie and Peter Capaldi – they're his ultimate favourites – but he's still watching reruns of David Tennant, too."

The unveiling of another, unexplained Doctor in *Fugitive of the Judoon* shocked fans worldwide, none more so than Jo's 13-year-old son. "Sitting down and watching it on the night, when that moment came, my son literally flung his slippers off his feet," Jo recalls. "He said, 'Mummy, can I swear?' Obviously we don't swear, so all he kept saying was, 'Mum, I'm gassed. I'm gassed.' It's young people speak: it means it's good.→

Left: Tour guide Ruth Clayton (Jo Martin) in *Fugitive of the Judoon* (2020).

Right: Ruth is revealed as a previously unknown incarnation of the Doctor.

“I HAD ABSOLUTELY NO IDEA I WAS GOING TO BE A *DOCTOR!*”

→ "They've lost their minds, my friends and family," Jo continues. "Let me tell you, that night, my phone blew up. I'm still trying to catch up on replying to texts, WhatsApps, Facebook messages, emails. It's impossible! And I'm hearing from friends I haven't seen for *years*. It's brought old boyfriends out of the woodwork... but let's not talk about *that*!

"The thing is, not everyone saw the episode when it went out, but suddenly they saw all the publicity that blew up around it and read it in the papers or saw it on social media. It meant they didn't get to see the reveal first-hand, which, for me, was the best part. They were like, 'You're the new Doctor!' And I'm like, 'Well... I'm not the *new* Doctor. I'm *a* Doctor. You'll have to watch the episode.'"

Jo describes her Doctor as "a fighter". Would she go as far as calling her ruthless? Jo laughs. "I see what you did there! I like it. Yes, she will kick your butt. Also, what I quite like is she can be a bit grumpy, a bit moody, this Doctor. A little like Capaldi, maybe. She's got an edge and a dark side to her as well as being cheeky and charming. And she doesn't really have a filter. She's not afraid to say whatever, like when she tells the Thirteenth Doctor to get off her ship. I was like, 'I'm saying that to *Jodie*? I'm kicking her off my TARDIS? Are you for *real*?'"

How excited was Jo to be stepping into her own control room – one that displays a classic desktop theme? "My dear, when I got in that TARDIS I was just pressing, spinning, turning every gadget. Some good advice from continuity was: don't press too many buttons because you have to remember how to recreate it in every shot. But I couldn't stop myself! I was like a kid in a toy shop. And, as you can imagine, I went picture crazy. I was taking selfies all day long. I couldn't even remember my lines some days. That scene where me and Jodie start talking together – oh my gosh – trying to get that right was mind-numbing. It took a while for us to get on the same page."

How did the co-stars rehearse their synchronised lines? "We initially had to learn it in isolation in our hotel rooms or wherever we were staying in Wales. Then when we came together on the day, we did a lot of practising in the make-up room and had time on set to sit and run through and rehearse things.

LOSING HERSELF

In *Fugitive of the Judoon*, the Doctor uses a chameleon arch to disguise herself as Ruth Clayton, a human tour guide from Gloucester. "Isn't Ruth lovely?" says Jo. "She's such a warm, cheerful, happy-go-lucky lady, living her suburban life with a lovely husband who gets blown up, bless him.

"I love the scene where she's in the cathedral and a piece of the Doctor breaks through. She has her Jason Bourne moment... and then she's absolutely terrified. In that moment, she's all of us: she's me, she's you. We'd all be like, 'What the hell? I just spoke Judoonese. What even *is* that language? Bo Fro Sho!'"

The transformation from Ruth into the Doctor is something Jo considered carefully. "I spent a lot of time talking about it with the director [Nida Manzoor] in order to find the contrast between Ruth and the Doctor, because they're *completely* different people. When the Doctor's revealed, you instantly know Ruth has gone – Ruth didn't even really exist – and this is the real me: 'Hello, I'm the Doctor.'

"That was the one line I didn't practise," says Jo. "I know that might sound a bit risky, but I didn't want to overthink or over-rehearse it, otherwise it could almost *not* work. So I decided to immerse myself in the character as much as I could and leave it to my instincts, trusting that the emotion of the moment would give me what I needed.

"On the day, I knew all that was coming with that line and the goosebumps came over me. I felt quite tearful but it needed to be strong. In that moment – standing on that windy hill in that amazing costume – the job was done for me. It all came together."

Right inset: Ruth discovers that she can speak Judoonese.

Below right: "I'm the Doctor." Ruth declares her true identity.

Bottom: Yaz (Mandip Gill), the Doctor (Jodie Whittaker), Ryan (Tosin Cole), Ruth, and her husband Lee Clayton (Neil Stuke) are startled by the arrival of a Judoon device.

Left: In the TARDIS control room, the two Doctors discover that they're talking in sync.

Below left: The two Doctors arrive in the control room of the buried TARDIS.

Below right from top: The Doctors that Jo grew up watching: Tom Baker in *The Ark in Space* (1975); Peter Davison in *Castrovalva* (1982); Colin Baker in *The Twin Dilemma* (1984); and another favourite, Peter Capaldi, in *Deep Breath* (2014).

Bottom right: Cosplayer Kim Pfeifer-Adams at the Gallifrey One convention in February. Photo © Paul Cornell.

"I THINK ME AND JODIE HAD AN AMAZING CHEMISTRY."

After a few rehearsals we then did a crew show, where all the crew come and watch what we've been rehearsing to see how they're going to shoot it. When all the technical people were setting up the lights and cameras, we had a little lull time as actors so sat together to run through things. We did one more rehearsal and then we tried to shoot it. We hoped we'd be on point by then. Well, we weren't that on point, but we kept trying. Eventually we got it right – yay! It was really worth putting those extra hours in.

"I think me and Jodie had an amazing chemistry," Jo adds. "She was *great* to work with and I think she's an amazing Doctor. I mean, I thought I had lots of lines but there's *so much* she has to learn. I watched and I learned, thinking, 'Wow, how does she do this?' She's a phenomenal actress. It's so nice when you meet someone whose work you respect so much and they turn out to be so lovely, sharing and kind. She welcomed me and supported me, because obviously she knows that you're a little bit shaky stepping into this huge, iconic show. She has no airs or graces about her and that's just fabulous – that's how I like to work. She has respect for everybody and she does everything with such humour. She's just so generous... It sounds like I want to marry her!" Jo laughs. "I'm already married; I mustn't try to marry Jodie. But let's just say I liked her a lot, a lot, a lot. She sent me a beautiful message of lovely support after my reveal aired."

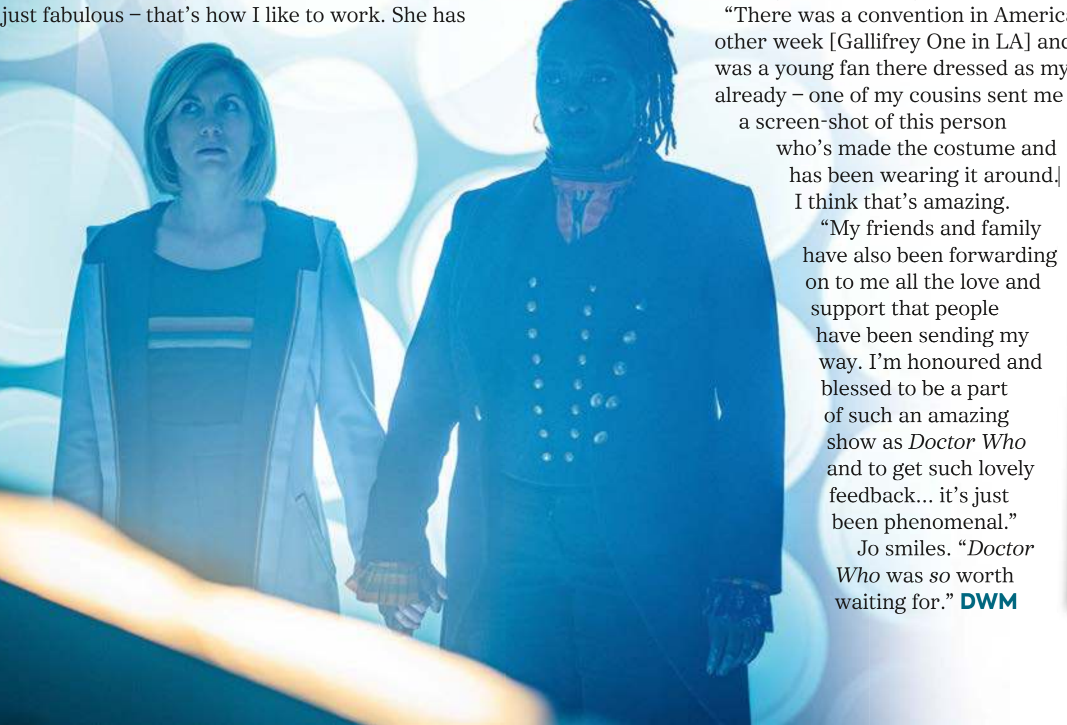
Has Jo heard from any other Doctors? "I don't know any of the other Doctors. But can you imagine if I got to meet some of my old Doctors that I grew up with? Like Peter Davison, Colin Baker, Tom Baker... Oh my goodness, I would lose the power of speech if I met Tom Baker. I think I'd just be curtseying. I'd *love* to meet him!

"I'm a *huge* fan of Peter Capaldi too," she says. "There were a few nods to Capaldi's Doctor's outfit within my costume, actually. I thought that was really clever and the right thing to do for the kind of Doctor that I was trying to create. It's the right costume for her: structured, strong, no-nonsense. Ray [Holman] worked so hard, he's a genius designer. I love that coat and waistcoat and shirt, which was handmade – so bespoke and beautiful. I wanted to take my costume with me but I wasn't allowed. I feel a yearning to put it on again.

"There was a convention in America the other week [Gallifrey One in LA] and there was a young fan there dressed as my Doctor already – one of my cousins sent me a screen-shot of this person who's made the costume and has been wearing it around. I think that's amazing.

"My friends and family have also been forwarding on to me all the love and support that people have been sending my way. I'm honoured and blessed to be a part of such an amazing show as *Doctor Who* and to get such lovely feedback... it's just been phenomenal."

Jo smiles. "*Doctor Who* was *so* worth waiting for." **DWM**



CUTTING REMARKS

Ray Holman has created costumes for Jo Martin before, when she guest-starred in *Wizards vs Aliens* and *Fleabag*. But his wardrobe department was faced with an unexpected challenge when Jo was cast in the latest series of *Doctor Who*...

Interview by **EMILY COOK**

Above: Armed and dangerous – the Doctor (Jo Martin) in *Fugitive of the Judoon* (2020).

“Gosh, there’s a new Doctor! I’m going to design another Doctor’s costume. Right... That’s not what I was expecting halfway through the series!”

These were some of the thoughts that ran through Ray Holman’s mind as he read the first-draft script for *Fugitive of the Judoon.*

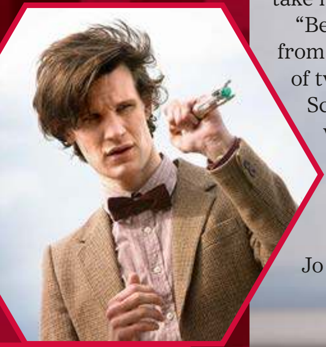
“Whenever you’re asked to design a Doctor’s costume you have to take a bit of a gulp because it’s such a responsibility,” says Ray. “So after I’d read it, I took a deep breath and messaged [writers] Vinay [Patel] and Chris [Chibnall] and said, ‘That moment at the lighthouse where she says, “I’m the Doctor,” that’s a real moment. We need to mark it. That’s when we’ve got to change her costume.’

“At that point we didn’t know who was cast, so I had a little think to myself and wondered what the costume should be. One of the things that immediately came to mind was tailoring, because it would be a bit of a contrast to Jodie’s costume. Also, I wanted little references to existing Doctors in the costume, although I only decided what these should be once Jo [Martin] was cast and I talked to her.”

Can Ray elaborate on these references? “Shall I tell you? Shall I share?” he says with a smile. Happily, he doesn’t take much persuading.

“Because the first Doctor I ever designed properly – from head to foot – was Matt Smith, I wanted some kind of tweed. Both the waistcoat and the coat ended up being Scottish tweed. I was really happy with that. The coat was a period-cut coat, which is a nod to some of the older ‘classic’ series Doctors, too. Then the other reference is the trousers and the boots. Have you noticed?” he asks.

They’re very similar to the Twelfth Doctor’s. “Yes! Jo wears them just like Peter [Capaldi] used to wear



Below from top: The Doctor (Matt Smith) in *The Time of Angels* (2010); and the Doctor (Peter Capaldi) in *Hell Bent* (2015). Ray Holman designed costumes for both actors.

“I WANTED LITTLE REFERENCES TO EXISTING DOCTORS IN THE COSTUME.”

Below: The two Doctors, Jodie Whittaker and Jo Martin, in *Fugitive of the Judoon*.

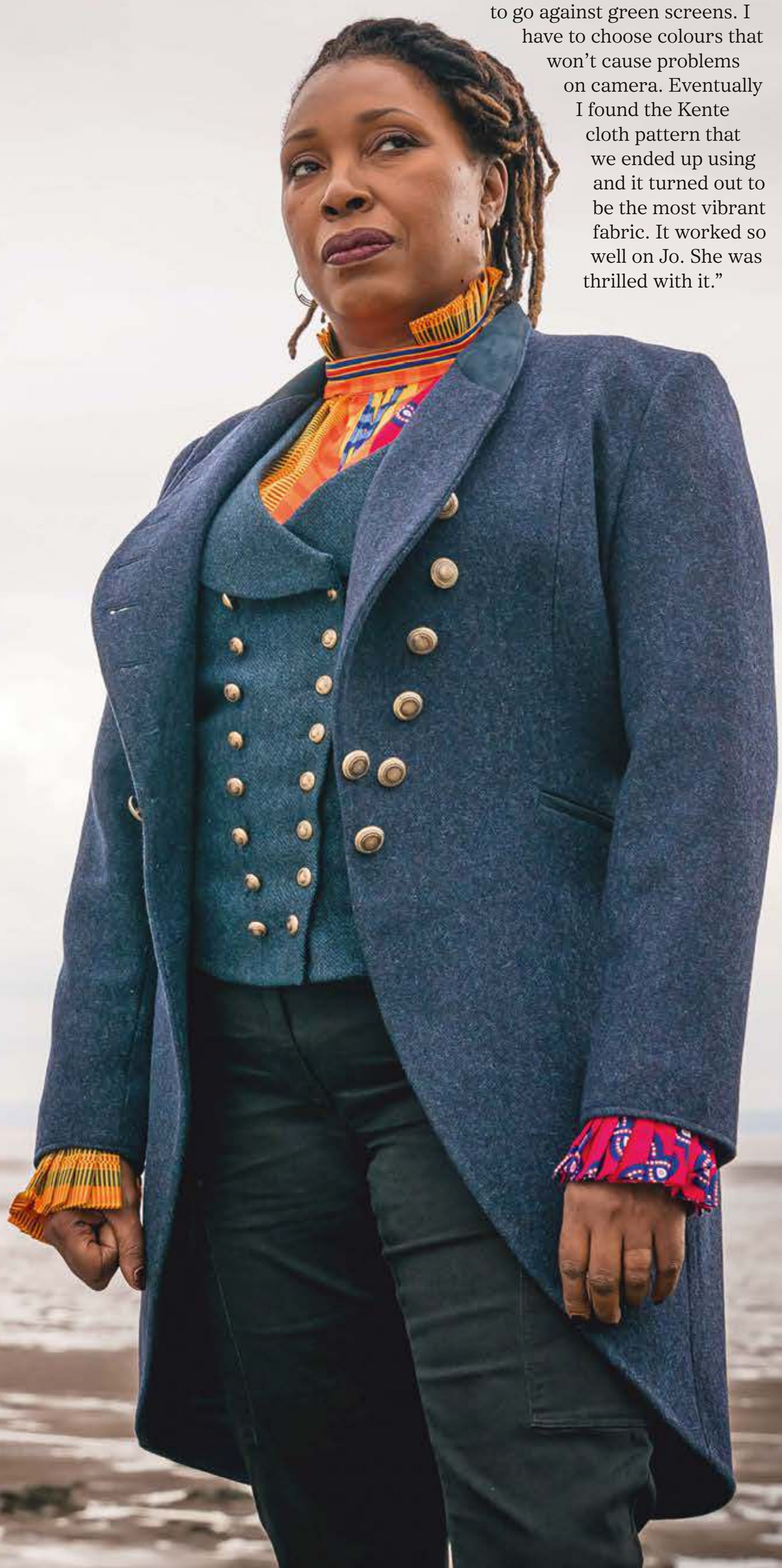
Right inset from top: Jo's Doctor wears quirky glasses; Jo as Ruth Clayton.

Bottom right: Ray Holman on set for Series 12 of *Doctor Who*.

them. I made her," he says, laughing. "I said to Jo, 'Peter used to wear his boots with his black trousers like this.'"

Other costume-design elements, however, are unique to Jo's Doctor. "Originally I was going to put the whole outfit together with a 17th-century linen shirt. I went through the classic Doctors' shirts and thought, 'Nobody's ever done the frilled stand collar with the frill cuffs before.' Me and Nida [Manzoor], the director, were having a little chat and we both decided that, actually, it shouldn't be cream linen, it should be something that's representative of Jo.

"I did some research into Kente cloth, which is an African wax-print fabric, and ordered in a few different patterns. My Kente cloth samples arrived and a lot of them were quite green, which is a problem for a Doctor's costume because these clothes have to go against green screens. I have to choose colours that won't cause problems on camera. Eventually I found the Kente cloth pattern that we ended up using and it turned out to be the most vibrant fabric. It worked so well on Jo. She was thrilled with it."



In *Fugitive of the Judoon* the Thirteenth Doctor isn't quite so thrilled with the other Doctor's dress sense. And the other Doctor is equally disapproving of Thirteen's "rainbows and trousers that don't reach".

What does their designer make of these on-screen costume quips? "I love it!" says Ray, grinning. "It's great fun. And why shouldn't they criticise each other? Each Doctor is a unique person – a unique *alien* – with different tastes. I think the thing about Jo's Doctor is she's more assertive. She's used to fighting, which is why the black trousers she's wearing are combats."

This Doctor sports some rather distinctive eyewear, too. "I knew I needed a pair of quirky glasses," Ray explains. "I took Jo to a quirky optician that I know in Covent Garden. We both walked in, saw these yellow sunglasses and she went, 'Can we?' And I said, 'Yes, we so can! We're having them!'"

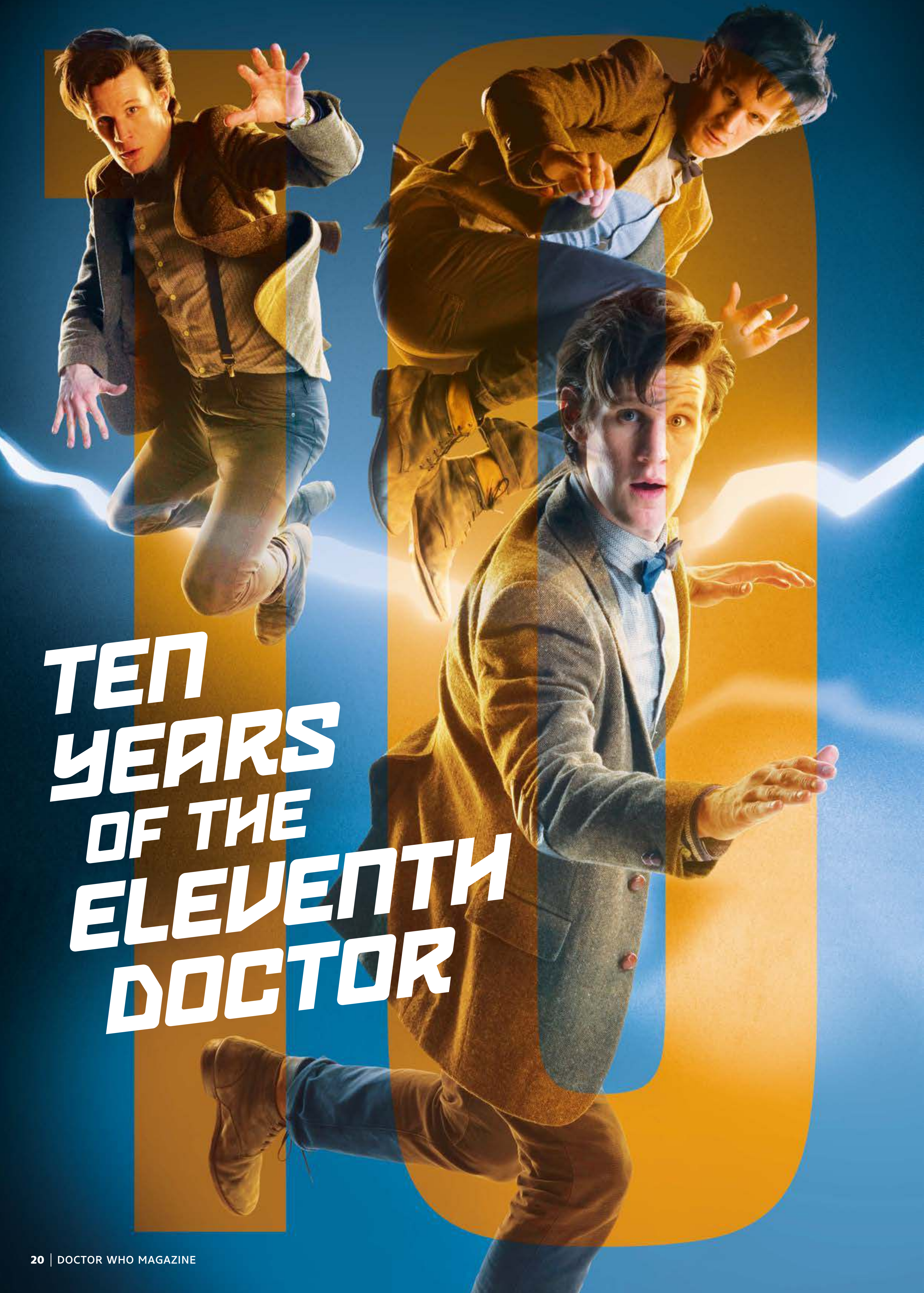
Alongside this costume, Ray was also working on a wardrobe for the mysterious Doctor's human alter-ego, Ruth Clayton. "I took a straight-drama approach to that. It was very much: she's a tour guide, she stands outside Gloucester Cathedral all day long, so she needs a waterproof coat and some navy-blue Dr Martens boots which would be comfortable to walk around in all day."

Are there any elements of Ruth's outfit that subtly hint she's really a Time Lord? "No. Although if you look closely at her jewellery, you'll see it changes. Ruth the tour guide wears ordinary gold hoops – nothing unusual. But I found a pair of hoops that looked more otherworldly for her to wear as the Doctor. To me, they feel a little bit more Gallifreyan than ordinary hoops. I don't think anybody's noticed." Ray laughs. "But they will now!"

According to Ray, dressing the Doctor is "a time-consuming process, because it's hard to come up with something that resonates with the whole audience."

But having designed outfits for more incarnations of the character than anyone else – "Jo Martin is my fourth" – Ray can confidently say he knows the process well.

"A lot of thought goes into designing a Doctor." **DWM**



TEN YEARS OF THE ELEVENTH DOCTOR

In April 2010, a new era began when Matt Smith embarked on his first series as the Doctor. The casting of such a young actor proved controversial in some quarters, but the Eleventh Doctor soon earned the respect of fans and critics around the world. Over the next six pages we reappraise all the stories in that groudbreaking series, while Steven Moffat – who at the time was making his debut as showrunner – shares his memories with **TOM SPILSBURY**.

"I loved all these episodes," says Steven. "It was sort of a golden time on *Doctor Who*, that first year. It's golden because it was long enough ago that I've forgotten how rancid with exhaustion, misery, paranoia and fear I was. Ten years on, it's all just sunny and lovely..."

THE ELEVENTH HOUR

Written by **Steven Moffat** Directed by **Adam Smith**

You never get a second chance to make a first impression. A new Doctor means millions more extra viewers tuning in; the trick is to keep them watching, not just for the rest of the episode but for the one the week after.

So it's interesting to compare the opening of *The Eleventh Hour* with the introductions of other Doctors. Both *Rose* (2005) and *The Woman Who Fell to Earth* (2018) begin by rooting the story in the familiar, with what looks like conventional domestic drama – showrunners Russell T Davies and Chris Chibnall's areas of television experience. They both hold off on revealing the Doctor for as long as possible, telling the story through the journeys of the companions, who are confronted by terrifying monsters before, finally, the Doctor heroically sweeps in to the rescue.

Steven Moffat's background, however, was in comedy, so *The Eleventh Hour's* hook is not familiarity, but in giving the audience reasons to laugh. Our first sight of the Doctor comes barely 20 seconds into the episode, as he's introduced dangling out of the TARDIS doors like Harold Lloyd in *Safety Last* (1923). Moments later, he narrowly escapes a painful encounter with the spire of the Big Ben clock tower. The Doctor's entrance is the opposite of heroic; he's introduced as a galactic Frank Spencer, doing the equivalent of roller-skating down a flight of stairs.

Then the new Doctor is given a whole prologue with young Amelia (Caitlin Blackwood), in which he continues to be a figure of fun, walking into a tree and trying out different dishes before settling on fish fingers and custard. In the script, there was even more comedy designed to make the new Doctor win over viewers with a kind of hapless, Tiggerish enthusiasm. There's one tell-tale moment where the Doctor proudly proclaims, "Fish custard! This is mine. I invented this!" This isn't a million miles away from a moment in Moffat's sitcom *Coupling* (2000-04), where Jeff says of his impressive Spider-Man routine: "I invented this dance!" (Earlier in the same scene, Patrick admits to having lured Sally to the bar with "a clever lie" – a phrase that occurs in *The Eleventh Hour* and some of Moffat's other *Doctor Who* stories.) Indeed, one could draw an evolutionary line from Colin in Moffat's first series *Press Gang* (1989-94) through Jeff to the Eleventh Doctor. This is not to suggest that they're the same character, because the moment the Eleventh Doctor is faced with a sinister crack in the wall of Amelia's bedroom the 'comedy act' drops away and he becomes deadly earnest.

The writing, however, retains the precision of a sitcom farce, as every plot development is given a comedy twist – the running gag about Amy's other outfits, the Doctor's attempt to convince Prisoner Zero that they're safe because they have/don't have back-up, Jeff's laptop history, the Doctor's text message "Look in the mirror", and his arrival by crashing in through a window. The whole episode is designed to make you love the new Doctor and tune in next week, because this guy is going to be seriously *funny*. **JONATHAN MORRIS**

STEVEN MOFFAT

This was a monster script to write. I actually did not have a particularly good time writing it, possibly because of everything weighing on me, and possibly because it's a very odd episode. Looking at it now, I think it's really good, and hugely entertaining, but what is the villain up to? What's the villain's plan? What's the jeopardy? It's like the jeopardy keeps reorienting itself to give Matt Smith another funny, brave or charming scene. It's not the most coherent 'alien menace defeated' plot ever. But it doesn't seem to matter, because it does the job – I think, very well – of presenting our three new stars in their new roles. I think it's deeply charming.

THE BEAST BELOW

Written by **Steven Moffat** Directed by **Andrew Gunn**

She's been whisked away from her dull but complicated life in Leadworth and now Amy Pond – all wide-eyed wonderment and Titian locks floating in space – is about to prove that she's a worthy companion for the Doctor. Taking her cue from his concern over a crying child aboard *Starship UK,* she shows her companion credentials early on: "Never could resist a Keep Out sign."

Unfazed by the bizarre scenery (marketplace, voting booth, giant tongue), Amy's fearless nature reassures us that she's the right person for the job. But difficult choices are the foundation of this story and Amy is placed firmly in the driving seat. Faced with the threat of being sent home after only one proper adventure, she forces herself to solve the mysteries presented to her. Why can't the Star Whale bear to watch children cry? And why can't the Doctor stick to his own rules and not interfere when he sees a child in distress? "All that pain and misery and loneliness just made [the Whale] kind," Amy realises, looking straight at the Doctor. Her ability to make that connection is what cements her position as a companion in his eyes, and ours. **ALEX ROMEO**

STEVEN MOFFAT

While it doesn't look as good as it could – we were still doing spaceships in old factories – the story cracks along, there's twist after twist, and it's clever. It's flawed, though – it's shaped like a satire but has no target. As a very good children-sy episode of *Doctor Who*, I enjoyed it when I re-watched it not long ago. It's 'getting to know our fabulous new stars', and that carries you through an awful lot, as they're so good and so charming. I remember Piers [Wenger, executive producer] and I having a chat about the script, and we decided that Amy hadn't had a moment of demonstrating why she's useful to the Doctor. So it's the 'Amy defeats the monster this week' episode, which is always quite important.

VICTORY OF THE DALEKS

Written by **Mark Gatiss** Directed by **Andrew Gunn**

Like any classic war film, in *Victory of the Daleks* we know who the villains are from the start. When the Doctor arrives, the Daleks have been hiding in plain sight of the Allies, just like the Nazis in *Where Eagles Dare*. That film's famous 'Broadsword' and 'Danny Boy' call signs are echoed as this story pays homage to the war genre. Heroism, Spitfire battles and last-second escapes are supplemented by a rousing score that perfectly evokes the spirit of a traditional epic.

To the delight/dismay of many, the Paradigm Daleks were destined not to become permanent replacements, so this episode remains the only one to foreground them in their multi-coloured glory. Emerging through smoke and accompanied by a thundering orchestra, these Daleks are given a dramatic reveal in their new bold colours, towering over their predecessors.

Amy becomes Earth's hero as she turns the Daleks' own creation against them. Later in the episode, she's the one to instinctively reach Professor Bracewell's heart.

It's rare that the Doctor doesn't defeat a Dalek plan, but his predictability meant they could set the perfect trap. We're left with a crack in the triumphant ending. The Doctor reveals that because he cares, he'll continue to be vulnerable. **HANNAH COOPER**

Again, it's quite simplistic *Doctor Who*, but you need that in the early part of the season. The controversial element, not to duck it, is the design of the Daleks. It's entirely my fault – I want to stress that. I was quite keen to try the Daleks as they appeared in the Peter Cushing movies. But the reality of making the Daleks bigger is that you push the camera further away and make the Doctor look smaller. So that was a mistake, but I think the episode is terrific good fun. I love the Jammie Dodger. Some critics have said the Doctor would never be friends with Churchill, but I think he *would*, because Churchill is both a great man and a terrible man. He's both those things at different points in his life, and the Doctor would find that fascinating.

THE TIME OF ANGELS/ FLESH AND STONE

Written by **Steven Moffat** Directed by **Adam Smith**

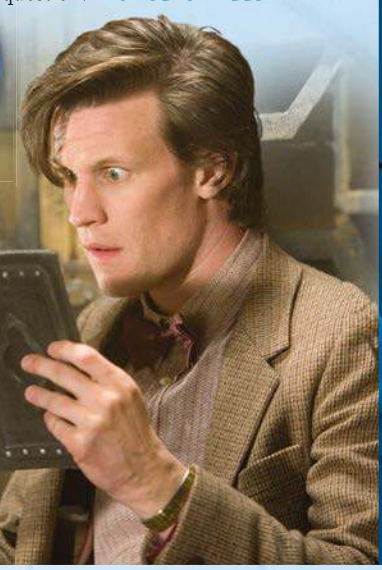
For all its quirks, the role of the Doctor is a fundamentally heroic one. What's often overlooked, however, is the heroism of the actors taking it on.

This was the first *Doctor Who* story that Matt Smith recorded. He was 26, relatively unknown, trading his anonymity for the full-beam glare of the media and the judgment of an audience that had lost their hearts to David Tennant. On location, he felt his confidence falter. "I rang my dad up and said, 'What do I do?' And he said, 'Son, you're a fabulous actor, but you've got to grow a pair and you've got to step up.'"

The story has obvious strengths, there to bolster its untried star – the charismatic River Song; an intriguingly militarised future church; an army of Weeping Angels, half-formed and hideously unnerving; a classic backdrop of dank, death-haunted catacombs.

But it's Matt Smith who steps up and owns it all. Straight out of the gate he gives a masterclass in Doctorness, encompassing everything from curiosity to arrogance, physical comedy to sudden, desperate rage. He's an innocent and an ancient, all gawky body language and galloping brain.

"Have I impressed you yet, Amy Pond?" asks the Doctor in *Flesh and Stone*. For Amy – for all of us – it's already a rhetorical question. **NICK SETCHFIELD**



I don't like the last scene of *Flesh and Stone* very much. I think I played it too comedically, when Amy comes on to the Doctor. It's a good idea, but I think it should have been done more seriously. It feels like a cheap shot, when it should have felt like a terrified young girl reaching out, and not understanding that the target of her affections is beyond inappropriate. But the rest of it, I think, is absolutely barnstorming. That cliffhanger is amazing. And Matt is the Doctor from the first day. Those scenes on the beach are his first day of filming, and he's there. He's complete. I don't think anyone would be able to tell that was a brand-new cast, terrified out of their minds, a few feet from the paparazzi.

THE VAMPIRES OF VENICE

Written by **Toby Whithouse** Directed by **Jonny Campbell**

An alien refugee in human disguise cooks up an elaborate plot to avert the destruction of its race while hiding out in a romantic European tourist destination. Meanwhile, the Doctor makes himself comfy in a fancy chair and engages in sparky banter with A Beautiful Woman, Probably. Sound familiar? It's a wonder, really, that they didn't just call Matt Smith's fifth story '*City of Death* in Venice'.

Perhaps the most impressive thing about *The Vampires of Venice*, however, is that it doesn't suffer through comparison with that venerated 1979 Tom Baker classic. The foreign location filming is glorious, writer Toby Whithouse does his best to match Douglas Adams gag for gag, there's the same witty treatment of time travel – where else but in *Doctor Who* would you find a 16th-century Venetian gondolier in a stag-do t-shirt? – and everything is resolved in a matter of seconds. (Though, admittedly, the Doctor literally turning off the story by flicking a switch lacks the elegant pay-off of Duggan's "most important punch in history" in *City of Death*.)

The fact that something this rich was widely viewed at the time as rather boilerplate, mid-table grout is surely a testament to the high quality of Series 5. (Which, for those taking notes, is The Greatest Series of *Doctor Who* Ever, Probably.) **PAUL KIRKLEY**

This is one of the episodes I watch to cheer myself up if I'm feeling sad. I think it's hilarious. Toby [Whithouse] absolutely nails Rory. He's the one who says the funny things, who isn't quite appropriate for an action adventure, but at the same time is a walking critique of the Doctor. That's a great bit of writing. Given that we didn't step foot in Venice, the recreation of the place is very convincing. Jonny [Campbell] did an absolutely stellar job. It's just a delightful, very funny, totally nuts episode of *Doctor Who*, where the sexy alien fish vampires' plan is to sink Venice… for reasons! And it has that scene with Matt Smith jittering about among all the beautiful vampire girls, absolutely thrilled out of his mind.

AMY'S CHOICE

Written by **Simon Nye** Directed by **Catherine Morshead**

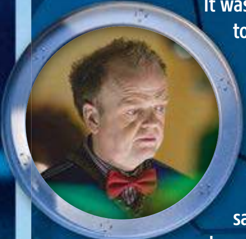
Make a list of what you might find in the best *Doctor Who* stories. A sinister villain. Spooky imagery and scary monsters. The everyday becoming terrifying. Sparkling dialogue. Character insight. Real emotion. Real-time suspense. An incredible twist. *Amy's Choice* ticks every single box. As a single piece of drama, it's practically flawless. As part of an ongoing series, it adds layer after layer. There's an unparalleled glimpse into the Doctor's psyche. Then it demonstrates the depth of Amy's love for Rory in a way that will make Rory's erasure and return later in the season almost unbearably poignant. And although brief, the portrayal of early grief in its fantastical state shown here is remarkable for a Saturday teatime drama. So many touches add to their story – Amy's pregnancy, her fear of being alone, the willingness to sacrifice everything just to be together, all of which will be echoed or revisited later on.

Oh, and the dialogue doesn't just sparkle – it's proper laugh-out-loud funny. The award-winning sitcom writer Simon Nye delivers something that's both true to his speciality and works as a *Doctor Who* story (a rare feat). As a piece of *Doctor Who*, as a piece of television, *Amy's Choice* is the right choice.

JACQUELINE RAYNER

STEVEN MOFFAT

This one is like an Annual story! I remember coming up with that as an idea – having the two dreams, and trying to work out which one was real, but making them *both* dreams.



It was a last-minute decision to make the Dream Lord a reflection of the Doctor. The part was cast with Toby Jones, and we were heading to the readthrough. Toby phoned me up and said, "You've completely changed everything!" "Yes, you're not just a delusion any more, you're now a reflection of the Doctor's personality." I thought that tied it all up quite nicely.

THE HUNGRY EARTH/ COLD BLOOD

Written by
Chris Chibnall
Directed by
Ashley Way

There are few better concepts in all of *Doctor Who* than the Silurians. A threat to humanity that comes not from outer space but from inner Earth. It was inevitable that the modern series would revisit these classic adversaries.

This story is an excellent example of how to update an old 'monster', with a high-stakes adventure that makes use of modern effects to provide the scale the Silurians' story deserves. Their underground habitat isn't, as the Doctor expects from previous encounters, a "small tribal settlement" but a sprawling city, containing ranks of dormant warriors stretching as far as the eye can see.

Neve McIntosh is impressive in the dual roles of Alaya and Restac. Establishing herself as the series' go-to Silurian, she would return as Madame Vastra, lynchpin of the Paternoster Gang, who would assist the Eleventh and Twelfth Doctors.

The story delivers punches to the end. Rory's apparent death, and Amy's loss of memory of him, is one of the most emotional moments in the series' history. And while we're recovering from that, we discover the object the Doctor recovered from beyond the crack in time is... a scorched fragment of his TARDIS! Amy may have forgotten Rory, but these are moments we remember.

ANDREW SMITH

I was keen to do Silurians, but I felt we needed some sort of 'human' face. Something that was more relatable, someone with whom you could play a scene. That scene in the crypt with the Doctor and Alaya [Neve McIntosh] is brilliant – really wonderful writing from Chris [Chibnall]. Matt came out of the gate very strong, but that cemented his Doctor in a way, because he did gravitas and calm patience. He did 'stripped back' Doctor in that scene, without any of the bounciness or those aspects of the Doctor that you might think are a bit performative on his part. I'll be honest with you, though – we were struggling for money. We'd been spending it like water, and I hadn't yet learned how to plead the way I did later. I very much like these episodes, but there's a better version that we didn't get to make, and that's my fault.

VINCENT AND THE DOCTOR

Written by **Richard Curtis** Directed by **Jonny Campbell**

After Rory's erasure from existence, a guilty but determinedly jolly Eleventh Doctor treats the unwittingly bereaved Amy to a monster-hunting expedition with her hero, Vincent van Gogh. What follows is a moving meditation on art and sanity, lightly packaged around a familiar 'celebrity historical'/'alien threat of the week' format.

The design is a triumph, recreating some of van Gogh's most famous works as sets. The visual feast peaks with the glorious "starry night" scene where Amy and the Doctor glimpse Vincent's transcendently beautiful inner world.

But alongside the beauty, Vincent sees monsters nobody else can see. He also sees the tears that Amy can't shed for Rory, and realises that the blinded, desperate Krafayis killed only through fear and panic. The things he sees are real, and yet he repeatedly calls himself "mad".

Why can only Vincent see the Krafayis? Is it because of his illness or his artistic brilliance? Does genius always come at a price? What connection, if any, does the Krafayis have to Vincent's eventual death?

Writer Richard Curtis provides no easy answers. And that's OK. Achingly beautiful, always unique, *Vincent and the Doctor* means many different things to many different people. It's what art is for. **EMMA REEVES**

Richard Curtis texted me and said, "I want to do a story about depression and suicide." I said, "Okaaaaay. It *is* Saturday evening at seven o'clock! Are you sure?" So he pitched *Vincent* to me, and it's a story written for and about his sister, who was bipolar and suffered terribly from depression. Sadly, she never lived to see the end result, because she committed suicide during the writing of it. Dreadful. This is a contender for the best ever episode of *Doctor Who*. The visit to the art gallery, the sky turning into starry night... Also, Richard wrote, by his own admission, the Doctor as a dithery Hugh Grant. "Oh, that's how I write everybody, I can't help it!" We scaled back on that, but a bit of it remained, and I think that added to Matt's performance from that point on.

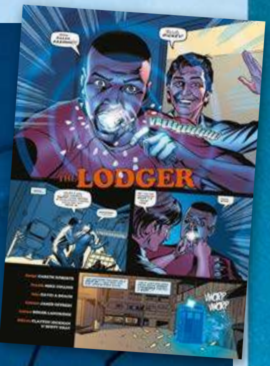
THE LODGER

Written by **Gareth Roberts** Directed by **Catherine Morshead**

The Lodger may be off-the-wall, but Craig Owens (James Corden) has an entirely believable relationship with his time-travelling friend. The Doctor is weird – in a good way – but Craig is too wrapped up with his own problems to start obsessing about his new housemate and the possibilities he presents. He needs quite a bang on the head before he gets with the programme in the way that you or I might.

'Weird in a good way' is not a bad description of *Doctor Who*, and *The Lodger* certainly crystallises the weirdness of the new Doctor: greeting everyone with air kisses, slyly spitting his wine back into the glass and having telepathic conversations with cats.

This eccentric behaviour is misdirection, however, as the Doctor knows *exactly* what he's doing. He solves the mystery of Aickman Road, saves Amy, and brings Craig and his close friend Sophie together into the bargain. And it turns out Craig's lack of wanderlust is a crucial factor in resolving the plot. This story may seem light and frothy, but it's a serious piece of craftsmanship. **RICHARD ATKINSON**



I loved the DWM comic-strip version [also called *The Lodger*, published in 2006]. I thought it was a genius idea having the Doctor forced to spend time with Mickey. We'd worked on something else with Gareth [Roberts], which wasn't working out for budgetary reasons. So I was looking for a cheap one, and Gareth reminded me that I'd always said I'd wanted to make that comic strip into an episode. So, I said, "Yes! That's a commission right now!" With *The Lodger* being the last one made, we had no money left. Even so, we built a whole flat. It's just a completely lovely episode. Although it was originally David's Doctor, it works better with Matt. An apparently young lad, but definitely Yoda. He's so completely nuts!

THE PANDORICA OPENS/THE BIG BANG

Written by **Steven Moffat** Directed by **Toby Haynes**

Imagine: it's the far future, or next year, or the day after tomorrow, and planet Earth is about to be fried by an expanding sun, or endure a total ecological collapse, or suffer a mass extinction event after being struck by a time-travelling space freighter, or all of the above. And it's your job to pick one single solitary episode of *Doctor Who* to place in a time capsule, preserved forever as an example of everything that the programme was, and is, or will be. Which single episode will you choose?

STEVEN MOFFAT

I love it when the Pandorica opens at the beginning of *The Big Bang*, and it's adult Amy inside and she says, "OK kid, this is where it gets complicated." It was such a moment of chutzpah. I think it's the favourite of the finales I've done. It covers a hell of a lot of ground, from the fake-out of the biggest universal battle in the whole history of creation, to a loopy time-travel sitcom in a museum. At the same time, I think it's very moving. The line "We're all stories in the end" has lived on in a very gratifying way. The thing I couldn't wait to write was "Something old, something new, something borrowed, something blue" to bring back the TARDIS. It makes absolutely no sense whatsoever, but who cares!

No, you can't have *The Day of the Doctor* (2013) or *The Five Doctors* (1983) – because neither has a cliffhanger, and cliffhangers are essential to *Doctor Who*, so it must be an episode with a cliffhanger. But if we need to preserve a cliffhanger, it had better be a truly amazing cliffhanger – a proper jaw-dropper, to keep the aliens or super-evolved cockroaches or whatever else might inherit the Earth, trying to guess what happened next.

Me, I'm picking *The Pandorica Opens*, and not just for that multi-layered cliffhanger – the Doctor sealed inside an impenetrable box, beneath Stonehenge! River Song trapped in an exploding TARDIS! Amy Pond shot dead by Auton Rory! Oh, and all the stars in existence being snuffed out in a Total Event Collapse! I'm picking *The Pandorica Opens* for the sheer *scale* of it.

Time and space travel? Covered in the pre-titles alone, which take in 19th-century France, London in the Blitz, a starship in 5145, the Oldest Planet in the Universe and Roman Britain. Monsters? It's got the lot – Daleks, Cybermen, Judoon, Autons and Sontarans, plus mentions of Terileptils, Drahvins, Zygons, Draconians and more. It's got outrageous sci-fi ideas – the Stonehenge stones are transmitters! It's got guest-star cameos – Vincent van Gogh! Winston Churchill! The Queen of (future) England! It's got scary bits – a disembodied Cyber-head snapping open to reveal a shrivelled skull! It's got funny bits – River doing Liz Taylor doing Cleopatra; the Doctor struggling to keep up with the realisation that Rory, whom he'd thought rubbed out of existence, has come back as a Roman. It's got romance, it's got pathos, it's got the Doctor addressing the spaceships circling over Stonehenge like a rock god doing his biggest hits to a Wembley crowd: "Look at me. No plan, no back-up, no weapons worth a damn. Oh, and something else. I don't have anything to lose!"

And something else, something we might have forgotten ten years later: it is *full* of surprises. Surprise after surprise, building to the ultimate reveal: that the goblin or trickster or warrior whom the eponymous Pandorica was designed to contain… is the Doctor. At which point the episode *itself* opens, since it's a perfectly designed puzzle-box too.

Now get out of that: and he will, in *The Big Bang* – a finale that exemplifies everything *else* that *Doctor Who* can be, since it's (mostly) a four-hander set (mostly) in a deserted museum. Which is no less surprising, and equally perfect.

In the so-called 'Underhenge', on meeting the revivified Rory, the Doctor describes the universe as "vast and complicated and ridiculous". Vast and complicated and ridiculous – that's the whole of *Doctor Who*. And that's why this one's a keeper, something to keep safe in a box, or show off in a museum. Forever. **ALAN BARNES**

JOHN **BARROWMAN** • CAMILLE **CODURI** • ALEX **KINGSTON**

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The Historical Celebrity Story

The Eleventh Doctor's journeys into the past included notable examples of a subgenre that's become a mainstay...

Feature by **ALAN BARNES**

Real historical persons hardly ever turned up in *Doctor Who* throughout its original 20th-century run. True, the First Doctor met Marco Polo and Kublai Khan, Robespierre, the Emperor Nero, Richard the Lionheart and Saladin, plus various OK Corral gunfighters (among others) – but such encounters ended in 1967, when viewer apathy caused his non-fantastical adventures to come to an end.

Years later, the Sixth Doctor helped out steam engineer George Stephenson, of Rocket fame, in the second half of *The Mark of the Rani* (1985), and in a surprise twist at the end of *Timelash* (1985) a dislocated Victorian youth called Herbert turned out to be the young HG Wells. At least they had a little more to do than scientists Albert Einstein and Charles Darwin, who were relegated to non-speaking walk-ons in in the Seventh Doctor's debut *Time and the Rani* (1987). But mostly, the Doctor's adventures with past persons – with, say, Henry VIII, or Napoleon Bonaparte, or Marie Antoinette, or Marie Curie – were fleeting mentions, given in passing.

So the 'historical celebrity' story – two examples of which can be found in the Eleventh Doctor's first series – was largely the invention of the programme's modern revival. Writer Mark Gatiss created an enduring template with *The Unquiet Dead* (2005), co-starring Charles Dickens: take one long-dead **Historical Celeb** at a specific moment in their life; have the Doctor, on meeting said personage, gush about how **"I'm Your No 1 Fan!"**; show that the subject isn't quite as their reputation suggests (ie, they're **Not Like They Say**); make them the **Hero of the Hour**, playing an essential part in the adventure's conclusion; settle an enduring biographical or other enigma en route, leaving an **Historical Mystery Solved**; and finally, show that their subject's unlikely adventure has inspired them in some way, big or small (**"That Gives Me an Idea..."**).

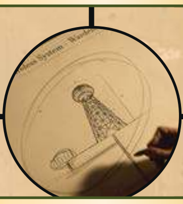
With corrupt US president Richard Nixon playing only a supporting role in *The Impossible Astronaut*/*Day of the Moon* (2011), the Historical Celeb story eventually faded from prominence... until the arrival of the Thirteenth Doctor, whose meeting with US civil rights activist Rosa Parks in *Rosa* (2018) was given an altogether more serious treatment. Since then, the Doctor's met King James I, Ada Lovelace, Charles Babbage, Noor Inayat Khan, Nikola Tesla, Thomas Edison, Mary and Percy Shelley and Alfred Lord Byron. The Historical Celebs are back! **DWM**

Above left: Julian Glover as King Richard the Lionheart with William Hartnell as the Doctor in *The Crusade* (1965).

Top right inset: Herbert (David Chandler) is revealed to be none other than HG Wells in *Timelash* (1985).

Above right inset: President Nixon (Stuart Milligan) in *The Impossible Astronaut* (2011).

Right: Bill Paterson (as Bracewell), Ian McNeice (Winston Churchill), Matt Smith (the Doctor) and Karen Gillan (Amy Pond) in a publicity shot for *Victory of the Daleks* (2010).

STORY	HISTORICAL CELEB(S)	"I'M YOUR NO 1 FAN!"	NOT LIKE THEY SAY	HERO OF THE HOUR	HISTORICAL MYSTERY SOLVED	"THAT GIVES ME AN IDEA…"
The Unquiet Dead (2005)	Author Charles Dickens (1812-70) in 1869	"Go on, do the death of Little Nell, it cracks me up."	On Christmas Eve, glum Dickens is Scrooge-like	Realises gas causes the alien Gelth to vacate their hosts	How was *The Mystery of Edwin Drood* going to end?	The Gelth = the Blue Elementals to be revealed at the end of *Drood*
Tooth and Claw (2006)	Queen Victoria (1819-1901) in 1879	"We just met Queen Victoria! … What a laugh!"	Rose is waiting for Her Majesty to say: "We are not amused."	Shoots mad monk Father Angelo and faces a werewolf	Why did Victoria develop a blood mutation late in life?	Founds the Torchwood Institute, to fight aliens
The Shakespeare Code (2007)	Eponymous playwright William S (1564-1616) c 1599	"Genius. He's a genius. *The* genius!"	Looks different from portraits, notes Martha (approvingly)	At the Globe, ad-libs verses to banish the Carrionites	What happened to the 'lost' play *Love's Labour's Won*?	Compares 'Dark Lady' Martha to a summer's day
The Unicorn and the Wasp (2008)	Mystery writer Agatha Christie (1890-1976) in 1926	"Oh, I love your stuff. What a mind!"	Calls herself "a purveyor of nonsense"	The Doctor asks Agatha to unmask a murderer…	Why did Agatha disappear for ten days in 1926?	Donna suggests the title *Murder on the Orient Express…*
Vincent and the Doctor (2010)	Eponymous artist V van Gogh (1853-90) in his final year	The Doctor has never seen stars the way Vincent sees them…	Tells Amy that sunflowers aren't his favourite flower	Sees an invisible monster, and kebabs it with his easel (alas)	What prompted the "artistic outpouring" of his final months?	Paints *Still Life with Sunflowers* – dedicated to Amy
						
Nikola Tesla's Night of Terror (2020)	The eponymous inventor (1856-1943) circa 1903	"Total genius! I always wanted to meet you!"	The Doctor was "expecting more" of Tesla's sparse lab	Uses his Wardenclyffe Tower to repel the Skithra…	… answering this: would his wireless power have worked?	Wants to study the Doctor's "magnificent" TARDIS

GOING UNDERGROUND

Timothy Combe continues his account of the challenges he faced 50 years ago while directing *Doctor Who and the Silurians*.

Interview by **STEVE COLE**

“I managed to squeeze the money for a helicopter out of Barry Letts,” Timothy Combe declares. “That’s something!”

In 1970, Tim and Barry Letts, *Doctor Who*’s new producer, didn’t always see eye to eye – particularly on budget. Though they didn’t come cheap, the helicopter scenes in *Doctor Who and the Silurians* added enormously to the serial’s taut, adult feel.

“They look good, don’t they?” Tim leans forward enthusiastically. “I was really pleased. There weren’t helicopters in the script. It just said something like, ‘The soldiers search the area...’ So it was my idea to take to the air. I got my production assistant to line up the soldiers and Fulton Mackay [playing Dr Quinn], and over we flew. Of course, you’re praying like hell you got it all and there’s no hair in the gate that’s going to make it useless.”

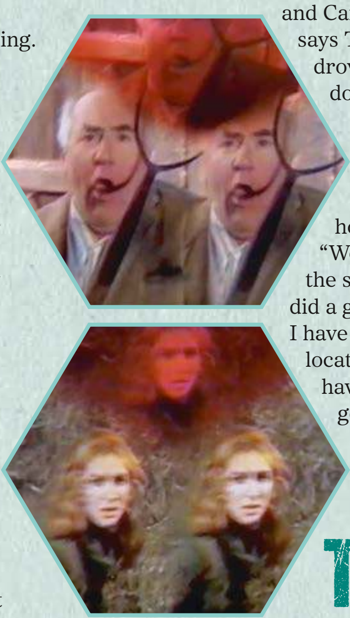
Filming on *The Silurians* had begun at London’s Marylebone Station on 12 November 1969 – when things were rather more relaxed. The scene? The doomed Masters (Geoffrey Palmer) falling victim to the Silurian plague. But Barry Letts, flexing his muscles as newly appointed producer, wanted more inserts of supporting artists being struck down with plague, necessitating a remount on Monday the 24th.

“The extras were upset about lying down on a dirty floor,” Tim recalls. “We offered to meet their dry-cleaning bills, but then they started to say, ‘You

know, it requires a bit of acting if we're having to die, so really our fees should be higher…' I said, 'You don't have to do any moving about, *you're dead!*' Trevor Ray [*Doctor Who*'s assistant script editor] was in there – or 'Sting' Ray as we called him. He had a gorgeous blonde girl with him, Prunella Ransome, who was an actress, and we called upon their friends for those 'dying' scenes, as well as crew. Barry wasn't happy because he said it deprived genuine actors of work… whereas I liked it because it was cheap! In all my productions I'd get mates to do things for nothing and then thank them with lunch at Costa in Notting Hill."

From Marylebone, production moved to Surrey, with Tim basing his unit at Godalming. "We were actually very lucky with our locations," he says. "You know the atomic energy station in the story? I didn't know where to find that. Then I was driving along the A3 past Surrey Cathedral and looked off to my left and there were these big aerials sticking up. I thought, 'I wonder what's up there?' So I left the main road and took the turning up to Hog's Back, saw the place and thought, 'That's it, I'm here! I've found Wenley Moor.'

"We also had a barn with a Silurian in it, in Tilford. I said to Fred Hamilton, the cameraman: 'I want you to be the Silurian, his point of view… and I want it to have a third eye that's coloured red.' So he arranged for a special lens to be made and put a bit of lipstick on one part of it! He was tremendously clever. But in the end, Barry made me cut back the POV shots; he said it was too frightening. Even the little we left in was apparently very frightening to the kids."



The helicopter scenes in *Doctor Who and the Silurians* added enormously to the serial's taut, adult feel.

What about the shot of the Doctor and Liz driving Bessie through town in Episode 1? It's a lovely sequence but hardly essential. Surely it must have taken a long time to set up and shoot? "Did it in one take," Tim says happily. "Filmed from the hotel window. The old car was taking over from the TARDIS so we had to show it in action. I think Barry was hoping that toy Bessies would sweep the land."

Bessie also featured in the story's downbeat climax, with the Doctor and Liz watching in horror as the Silurians' underground base is blown up. It's a superbly shot finale. "We used handheld lighting on Jon [Pertwee] and Caroline [John] to highlight the explosions," says Tim. "And the final big explosion as Jon drove out of shot was carefully timed – not down to luck! It was also done in one take."

Trevor Ray recalled Hankley Common being set on fire by the blast – and that he stayed behind to explain what happened to the fire brigade. Tim, however, remembers things differently. "We were prepared in case the heather and the scrub caught fire. The special effects team did a great job and very little damage was done. I have no recollection of 'Sting' Ray being on location during this sequence. My PA would have made sure we left the common in a good state." He frowns. "I would have liked to have shown more chaos in the caves in studio, but time and resources didn't allow that."

Tim doesn't relish the memories of the studio caves. "There'd been a big dispute because the studios at TV Centre were much larger than the Lime Grove-type studios *Doctor Who* was used to. The BBC's Scenic Design Department said that we had to use the same-sized sets as before: there wasn't enough time and manpower to handle bigger ones. But the caves were vital to the realism in the story and so much action took place down there. We needed that space. So as a compromise, and to save striking and setting up complicated sets each week, we arranged to shoot all the cave scenes on a single day." →

Opposite page: Jon Pertwee (as the Doctor) and Nicholas Courtney (as Brigadier Lethbridge-Stewart) on the Television Centre set of *Doctor Who and the Silurians* (1970).

Above from left: Masters (Geoffrey Palmer) succumbs to the Silurian plague in London; medics and police arrive at Marylebone Station; a pedestrian (Prunella Ransome) and a ticket inspector (Trevor Ray) fall victim to the disease.

Left insets: Squire (Gordon Richardson) and Liz Shaw (Caroline John), as seen from the Silurian's point of view in Episode 2.

Below left: Jon Pertwee takes a bird's-eye view of the location shooting for Episode 3.

Below right: The Doctor and Liz witness the destruction of the Silurians' base at the end of the final episode.

→ Designer Barry Newbery ran into problems with the external contractors building the cave sets. They were supposed to be spraying fibreglass over a rigid framework. However, "They'd stuck it on some old sacking," Tim laments, "and of course, despite their assurances, the sets simply wouldn't stand up. I remember driving to the BBC from Richmond at eight o'clock in the morning, getting to Studio One. Nothing was there! Barry Newbery, the designer, was tearing his hair out. I said, 'Have you been on to Barry Letts?' He said, 'Yes, but he can't do anything about it. It's these people. I wish I'd never gone to them...'

"Barry and Barry and I met up, and the lighting guy and technical crew, and it was decided we had to abandon the day. We couldn't do anything. I said, 'Well, we can do some cutaways I suppose against a black screen... but I don't know what it's going to look like.'" Tim shakes his head. "My stomach was churning and I felt really quite sick. I mean, we've got Studio One, the most expensive studio, and I'm thinking, will anything ever arrive, and will I have time? Barry Newbery went out to rustle up whatever he could, and people from other productions came and helped out. When they did arrive, thanks to the lighting, you wouldn't know it's a small set. Sand on the floor helps sell it, and the black drapes at the back help to add space. The limitations actually work in its favour.

> "At the time I was unaware of how universally popular *Doctor Who* was going to turn out to be."

"In the end it was worth it – but it really was a stomach-churning time for me. There was nothing I could do besides amend the camera scripts to fit in with the new layouts. We worked through as fast as we could and arranged a remount to take care of the rest and piece it all together in the edit."

These painful memories fade away when I remind Tim of Marjorie Bilbow's *Television Today* review from February 1970, following the transmission of Episode 1:

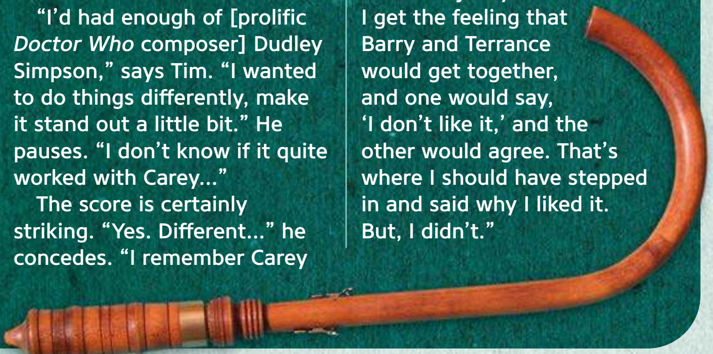
NOTES ON AN OLD CRUMHORN

With more advanced editing techniques available than in the 1960s, *Doctor Who and the Silurians* was recorded very much out of sequence, with music added in post-production. The score was provided by Carey Blyton, making his first musical contribution to the series.

"I'd had enough of [prolific *Doctor Who* composer] Dudley Simpson," says Tim. "I wanted to do things differently, make it stand out a little bit." He pauses. "I don't know if it quite worked with Carey..."

The score is certainly striking. "Yes. Different..." he concedes. "I remember Carey phoning me up at ten at night, very excited. He said, 'I've found the Silurian sound...' He played it down the phone at me. Notes on an old crumhorn! He was quite an eccentric chap, which is what appealed to me. I wanted something different to the standard *Doctor Who* music, to make it a bit scarier at times.

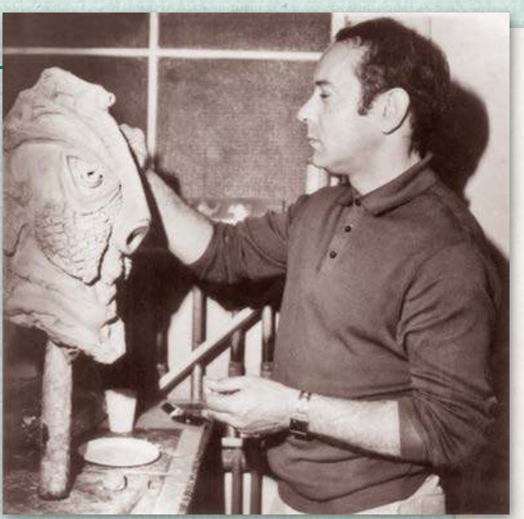
"Barry didn't like it, though; he thought the Silurian sound was a bit jokey. I get the feeling that Barry and Terrance would get together, and one would say, 'I don't like it,' and the other would agree. That's where I should have stepped in and said why I liked it. But, I didn't."

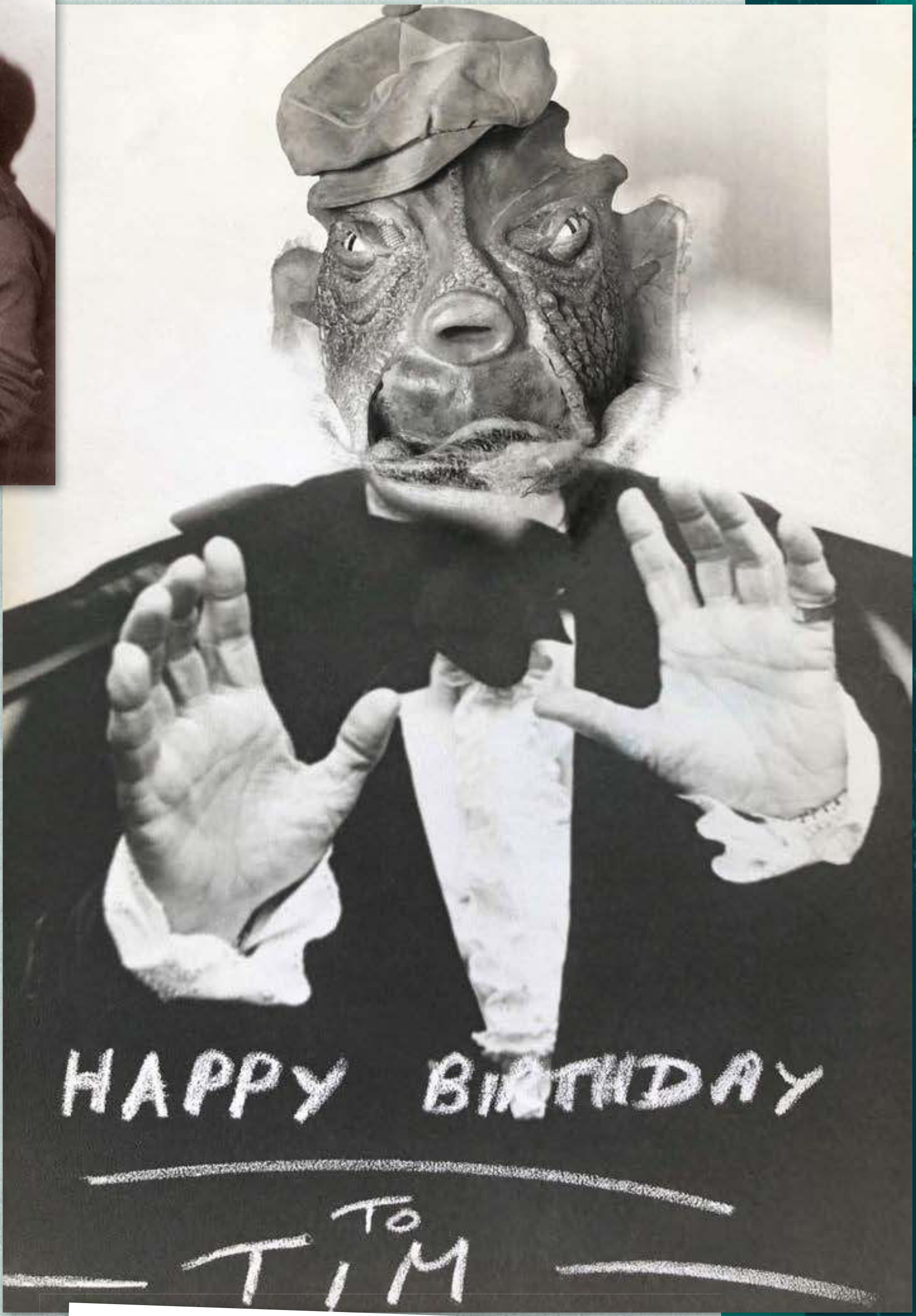


Above: A Silurian on the problematic cave set, which was hastily dressed with black drapes and a sandy floor.

Right: Carey Blyton composed the incidental music for *Doctor Who and the Silurians*.

Far right: A crumhorn, of the type pictured here, featured prominently in Blyton's score.





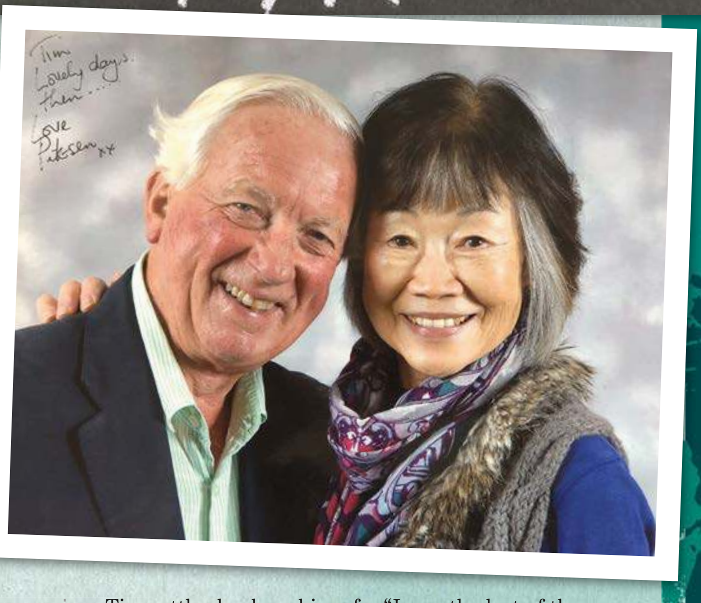
"A wonderful feeling of contentment descends when one comes across a production that does exactly what it sets out to do – thrill, amuse and entertain. Not art, but a fine display of craftsmanship." Tim smiles. "I did enjoy directing *The Silurians*."

Tim came away, temporarily at least, with a charming keepsake. At the end of production he was presented with a 12-inch Silurian statuette by visual effects assistant Gerry Abouaf, who'd helped sculpt the monsters' masks. "And very well made it was too," says Tim. "At the time I was unaware of how universally popular *Doctor Who* was going to turn out to be. The Silurian sat for quite a while on the sitting-room mantelpiece. I can't remember how it happened, but one day I found it broken. Really sad. It would have made a piece of Whovian history – rather like the special photographs David Hebden prepared for me as a birthday gift, showing the Silurians in odd headgear! David was on the sound in studio. Very creative, and married to Sue Marlborough, one of my regular AFMs [assistant floor managers]."

Sadly, Tim returned to *Doctor Who* only once, for 1971's *The Mind of Evil* – and, once again, it was a helicopter that caused raised eyebrows among the production team. "I was never asked back," he says, sighing. "The script left Jon and Katy [Manning] still on the actual site of the climactic explosion, yet the next scene showed them back in London. To escape the explosion they obviously had to be whisked away, and a helicopter was the only solution.

"I explained this to [script editor] Terry Dicks and asked him to tell Barry of my problem. I don't think Terry liked being told there was a fault in the script and therefore he didn't explain to Barry why I needed the helicopter. And so I had an overspend entered against my name, which of course scarred my reputation. Fortunately, the wonderful William Slater, the BBC's Head of Serials, believed me – and believed *in* me. He'd seen my work and liked it and gave me a classic serial to direct, *The Early Life of Stephen Hind* [1974] by Storm Jameson. I cast Michael Kitchen in the title role, and thanks to a wonderful script and cast I was back in favour again."

Tim's earlier experience with the Silurians had already had a pleasing outcome. "Shortly afterwards, a vacancy for staff director in Drama came up. I was the youngest and least experienced of all the applicants but got the position – one of the best days of my life, as child number three was on the way and we were in the process of moving from our two-bedroom Victorian cottage in Richmond to a six-bedroom house in East Molesey."

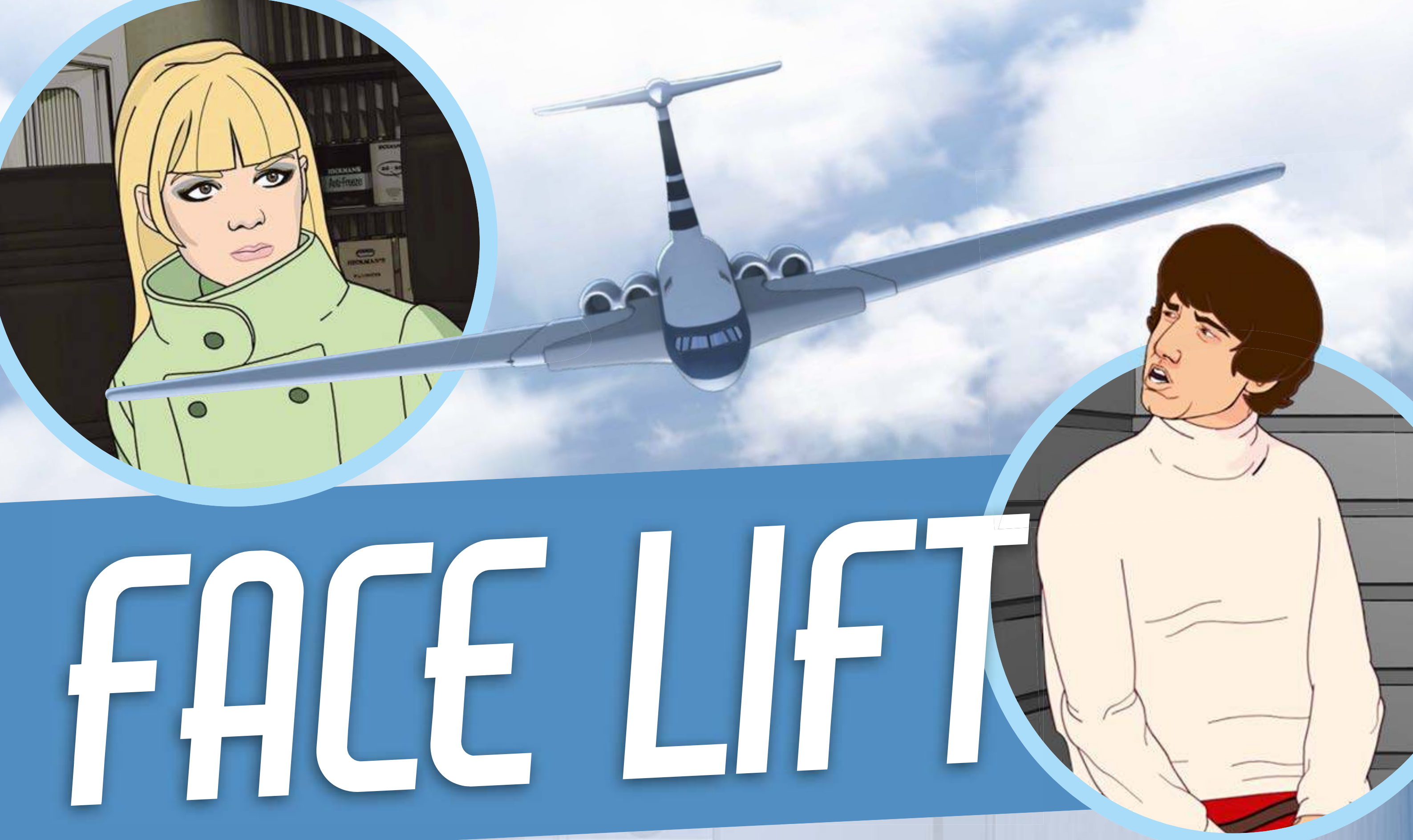


Top left: Visual effects assistant Gerald Abouaf with a sculpted Silurian mask.

Above: David Hebden made this birthday card for Tim Combe.

Left: A recent picture of Tim with Pik-Sen Lim, who played Captain Chin Lee in *The Mind of Evil* (1971).

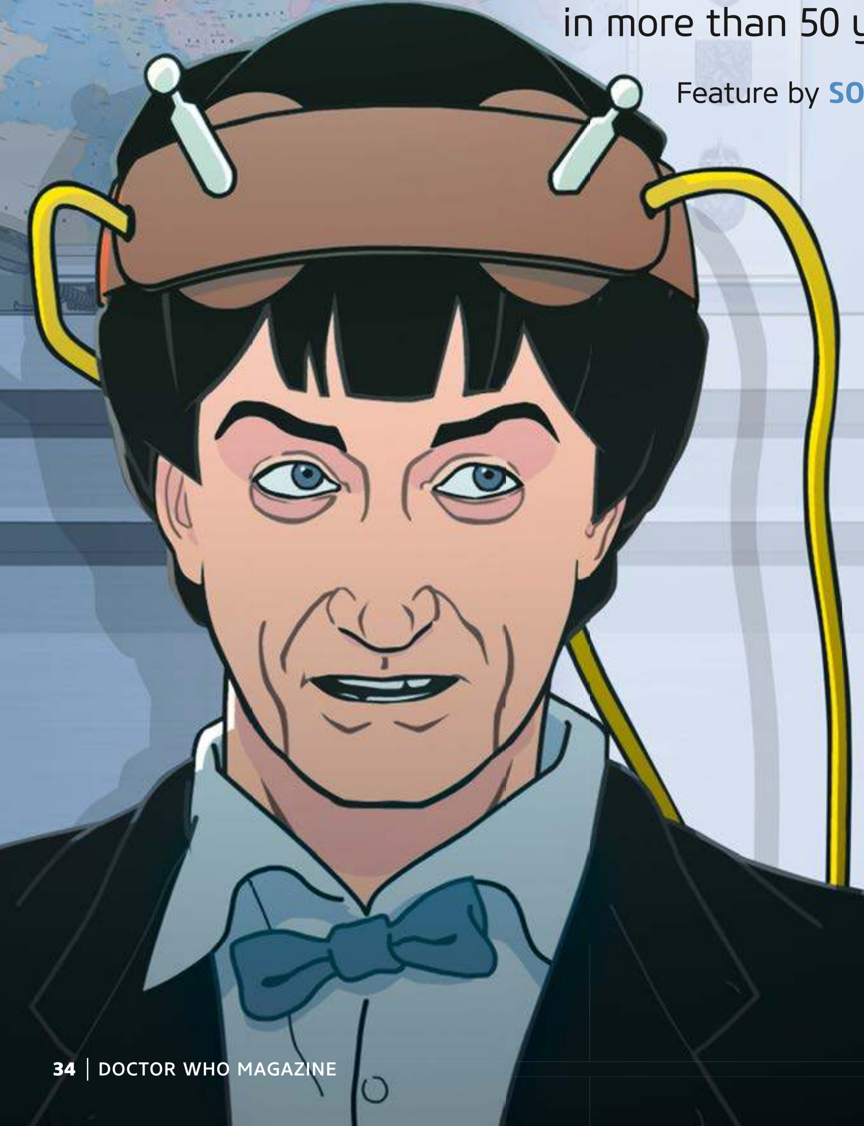
Tim settles back on his sofa. "I was the last of the staff directors. The BBC never appointed another. Of course, I get nothing from repeat fees or video sales or the rest. But..." The twinkle returns to his eyes. "At the time, the kudos and the extra money were just what the Doctor ordered!" **DWM**



FACE LIFT

The Second Doctor battles shape-shifting aliens at Gatwick Airport! The missing 1967 story *The Faceless Ones* is back on our screens for the first time in more than 50 years.. This is how it was done...

Feature by **SOPHIE ILES** and **SIMON GUERRIER**

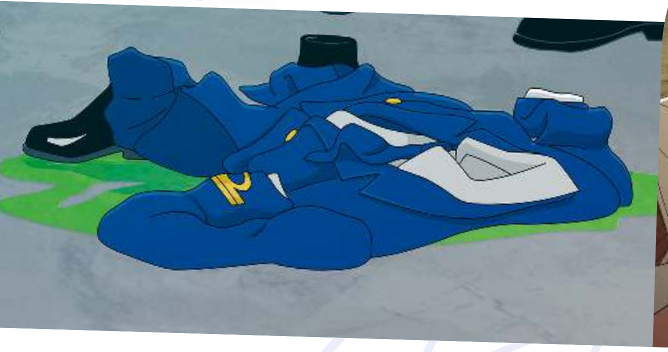


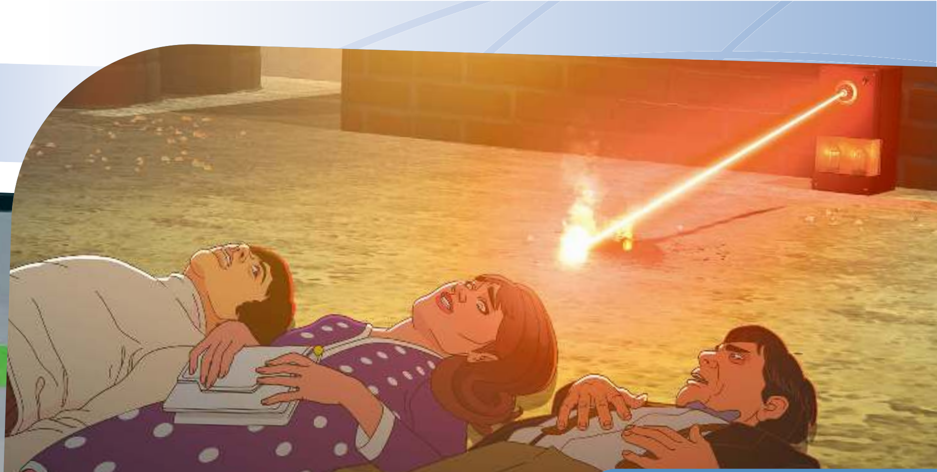
The TARDIS materialises on the runway at Gatwick Airport, just as a plane is taking off. Chased by the police, the Doctor and his friends – Polly, Ben and Jamie – scatter into the airport buildings, where Polly witnesses a murder and is then captured. Ben vanishes too, and Jamie and the Doctor soon discover that their friends are just the latest young people to disappear. It transpires that Chameleon Tours is offering more than just budget package holidays. And that the Earth is on the brink of an ingenious alien invasion...

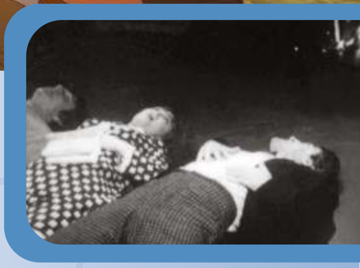
Originally broadcast in 1967, only two of the six episodes of *The Faceless Ones* survive. Happily, however, this makes it an ideal candidate to be animated by BBC Studios.

The new version of *The Faceless Ones* is directed by AnneMarie Walsh, who worked as an animator on 2016's *The Power of the Daleks*, was animation director on *Shada* (2017) and also directed the animation segment of *The Wheel in Space*, included as an extra with last year's release of *The Macra Terror*. "I've worked in animation for 15 years," she tells **Doctor Who Magazine**. "While I specialise in animating, I've also storyboarded, designed backgrounds and characters, worked in visual effects and motion graphics, edited, been an animation director, and directed and produced on other projects."

AnneMarie has brought this experience to bear on the way animation has been applied to this missing story, and the people who've worked on it. "The creative team has changed significantly," she says. "Of the 23 people involved creatively on







“DOING A STRONG PERIOD PIECE LIKE THIS ALWAYS BRINGS ITS OWN DESIGN ISSUES.” **MARTIN GERAGHTY**

this story, only seven worked on previous *Doctor Who* animations. All three storyboard artists – Barry Baker, Malcolm Hartley and Studio35 – were new to the team, as were most of the animators. And we used a different animation program from the one used on *The Macra Terror*, which led to a different style of storytelling, design and animation, as did the structure of how we ran the project.”

Even so, *The Faceless Ones* is very much in keeping with those previous animations, not least because the character design is again by **DWM** comic-strip artist Martin Geraghty, who has worked on all the productions since *The Power of the Daleks*. “It’s been another busy year on the animation front,” he says. What makes *The Faceless Ones* different, however, is that “This is the first one we’ve done set somewhere other than a futuristic colony – well, barring *Shada*, but there most of the costume and design already existed. Doing a strong period piece like this always brings its own design issues. Some of the things groovy kids wore in 1967 wouldn’t have looked out of place on the Macra colony!”

So how did he recreate Swinging London? “I referenced busy shots of Carnaby Street from the era, as the majority of passengers in the story are meant to be youngsters taking advantage of the new fad for cheap air travel. In a way, that was one of the most enjoyable aspects of the job, as we only really needed one angle of those passengers seated.”

“Martin designed 19 swinging young people to be passengers,” says colour artist Adrian Salmon – another veteran of **DWM** and previous animations. “You might spot a blazer from *The Prisoner* in the mix!” But *The Faceless Ones* was originally made in black and white, so what reference did Adrian use? “I did plenty of research into the appropriate colours for the era, and checked the actors’ hair and eye colours circa 1967 from other TV and films they were in – plenty of shows produced by ITC at the time were particularly helpful. Polly’s pea-green coat was inspired by Tippi Hedren in Hitchcock’s film *The Birds*, while the suit worn by Jean Rock was nicknamed ‘salmon pink’ by AnneMarie.

“I also designed over 20 props for the production,” he continues, “from mundane objects like a crowbar or hammer, to French and Spanish stamps and postcards. I really enjoyed doing those, and again did a lot of research to try to get the period details right. In one scene, Jamie is peering from behind a newspaper and AnneMarie asked me to create ‘Easter egg’ adverts in that – in-jokes for →

Opposite page clockwise from top left: Polly; the Chameleon Tours plane; Jamie McCrimmon; the Doctor, wearing a device placed on him by the Chameleons.

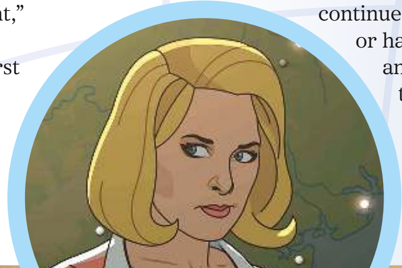
Top left: All that remains of a body – a pile of clothes and a pool of green liquid.

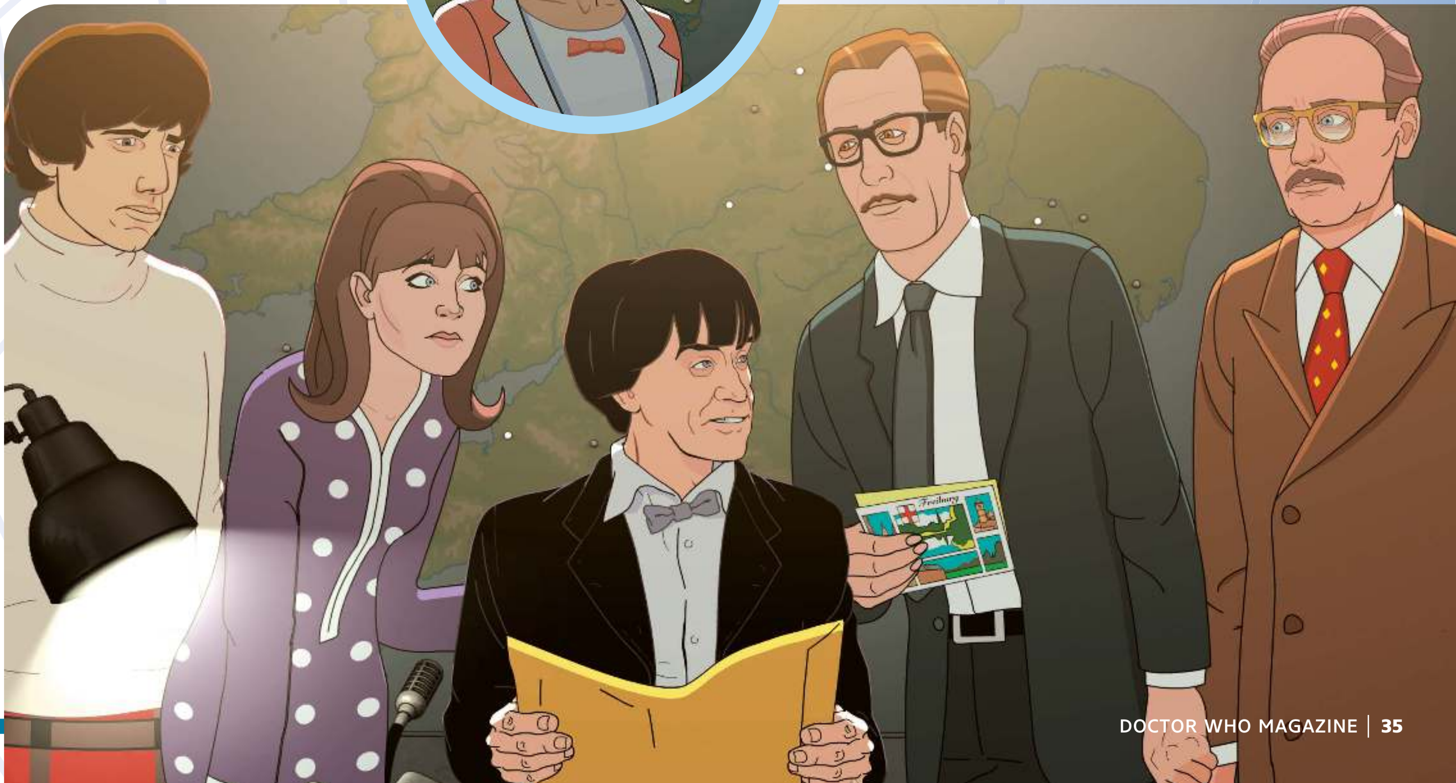
Top right: Jamie, Sam and the Doctor face death by laser beam.

Above: The scene as it appeared in the original version of *The Faceless Ones* (1967), featuring Frazer Hines as Jamie, Pauline Collins as Samantha Briggs and Patrick Troughton as the Doctor.

Left inset: Jean Rock in the air traffic control room at Gatwick.

Below: Jamie, Sam, the Doctor, Inspector Crossland and the Commandant discuss the mysterious events surrounding Chameleon Tours.





→ you to spot. So keep an eye out for Marinus padlocks, Smugglers whiskey and a free 'Rough & Tumble' cabinet!"

What makes Adrian's work here different to the illustrations he creates for **DWM** is that his drawings, created in Photoshop, must then be redrawn by the animators as vectors. "These allow you to increase the size of the artwork without losing resolution," he explains.

Gaia Satya Matteucci and Ana García Sebastiá are the credited 2D animation leads on the story. They have a team of 14 freelance animators working under them. One of the latter is Kate Sullivan, contributing to her first *Doctor Who*. "I was lucky to be one of the character animators," she says. "We all were given several shots a week to work on, which meant that we all got to animate a wide variety of characters. Character animation is acting, and on a job like *The Faceless Ones* it also requires a level of impersonation. I've worked on several projects before this, such as for [the comedy series] *Dead Ringers*, that involved what you might call 'animated impersonations' of characters – though the style and tone you'll see in *The Faceless Ones* are of course very different."

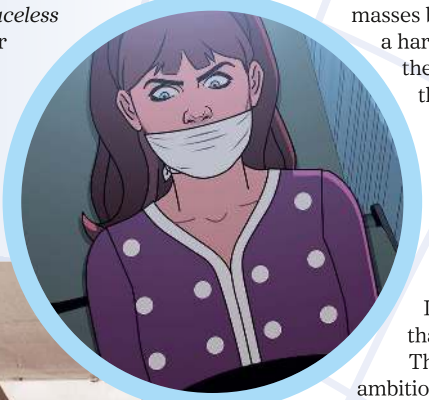
As with Martin and Adrian, Kate started with diligent research. "I revisited Troughton-era *Doctor Who* episodes to get into character. With the existing first episode of *The Faceless Ones*, I was studying the way the Doctor wrings his hands and how he frowns a lot. But it's a funny thing: it's not necessarily a case of looking at individual shots, more like watching lots of footage and then keeping in mind the overall impression. Also, having the voice track helps a lot.

Right: Animator Kate Sullivan.

Then, just as an actor would, the animation 'performer' adjusts the performance to suit the role. The animation of our 2D Doctor had to reference how Troughton played the character, but never be too broad and played for laughs, tipping into comedy pastiche. That said, there is, of course, a humorous element to Troughton's performance. Oh dear, it's very difficult to explain what is really instinctive! But it's been lovely to lose myself in these characters and creatures – ones I'd never be cast as in real life!"

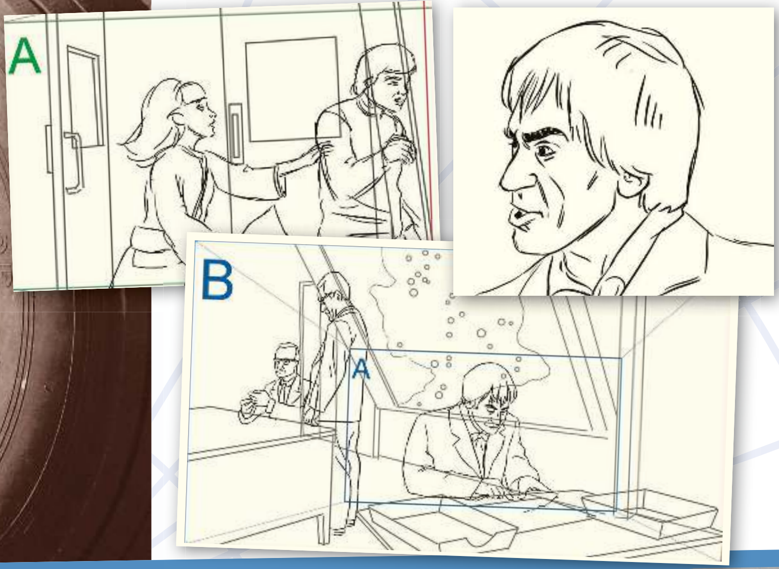
The alien Chameleons presented a particular challenge, because only one full-size photograph survives of what they looked like. "So they double up a lot!" says Martin, laughing. "But we needed to give the Chameleons some thought anyway, as their on-screen design would've been difficult to achieve in animation, being quite vague and latexy. I had the thought of continents or land masses breaking up and drifting across a hard surface, to mimic the ruined planet they've left behind. They still have the basic silhouette and feel of the TV Chameleons, I hope, and I adapted the Chameleon Tours logo as a kind of brand for the species, so that appears as an insignia on their tunics." Even so, Martin thinks this production is an authentic recreation of the TV story. "Yes, I think it's a less radical reimagaining than for *The Macra Terror*."

That doesn't mean it's any less ambitious. For one thing, while the original versions of *The Power of the Daleks* and *The Macra Terror* were wholly recorded in the studio, *The Faceless Ones* boasted location filming, so it's on a much larger scale. "The fact it's set and was shot in Gatwick



Below inset: Sam Briggs, bound and gagged by the Chameleons.

Below left: The Doctor hides behind an aeroplane wheel in Episode 1.



Below right: Storyboards for the new animation.

Bottom: Telesnaps from the original TV story, including images from the scene where a raw-state Chameleon takes on the appearance of Meadows (George Selway).

NEXT EPISODE...

The missing 1968 story *Fury from the Deep* is on BBC Studios' schedule, but which missing *Doctor Who* story would fans like to see animated next? In February we asked attendees of the Gallifrey One convention...

GARY RUSSELL
DIRECTOR OF THE ANIMATED VERSION OF *FURY FROM THE DEEP*
The Celestial Toymaker
That's my Holy Grail. I want to animate that. It would lend itself really nicely to animation. You could do a lot with it, taking it into realms that they could never have done in 1966 on the telly.

Gary Russell photo © Alex Mallinson

RUSSELL MINTON
BBC STUDIOS
The Massacre of St Bartholomew's Eve

No telesnaps exist and I have no idea what any of it looks like.

CARRIE NOLAN
MARYLAND, USA
The Celestial Toymaker

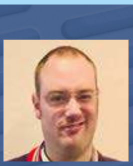
They recently referenced the character in a TV episode [2020's *Can You Hear Me?*]. To revisit where that all started would be awesome.

DUSTIN BRYSON
COLORADO, USA
The Smugglers
I love Anneke Wills as Polly and anything she's involved in has a lot of energy.

DIANE MARTIN
RHODE ISLAND, USA
Anything

I'm just looking forward to seeing these lost episodes. I just want more *Doctor Who*!

ANDREW PARSONS
BRISTOL, UK
The Highlanders
It's the first one with Jamie McCrimmon, played by Frazer Hines. And it would be good to have an animation of an historical story.



DANNY LAVERY
RUTLAND, UK
The Evil of the Daleks
It's the story right after *The Faceless Ones* and also I'm a big Dalek buff. It would be good to complete the Dalek stories.

FRAZER HINES
THE TARDIS
The Highlanders

[Why that one in particular, Frazer?] *The Highlanders!*

BBC
DOCTOR WHO
THE FACELESS ONES
BBC
DOCTOR WHO
THE FACELESS ONES
PG
PG

Above: The covers for the 2020 DVD and Blu-ray releases of *The Faceless Ones*.

Airport means that we had a huge variety of backgrounds," says AnneMarie, "from the wide open external and internal spaces of the airport and concourse, to tiny secret rooms and the aeroplanes. It also allowed us much more scope for wide and panning shots, such as characters running across the runway or up and down stairs."

The story's location presented challenges for Rob Ritchie, who recreated the original sets and settings using computer graphics. "At least you can see where a studio ends," he says. "With Gatwick, you need the surrounding landscape, the tree lines, other buildings... Given the time constraints of a project like this, let's just say there was some copy-and-pasting going on."

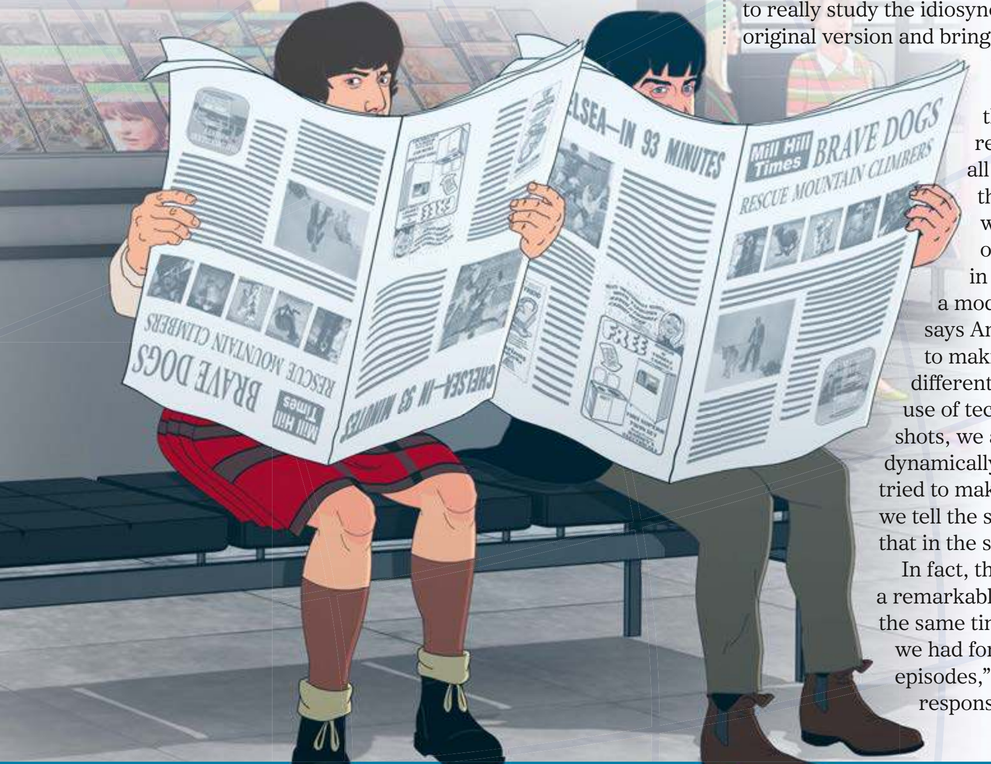
"WE USED THE ORIGINAL CAMERA SCRIPTS AND THE AUDIO TO GUIDE US."

ANNEMARIE WALSH

Interior sets were easier, although Rob had less flexibility than on previous animations. "With *Macra*, there were no existing episodes and there wasn't much in the way of reference, so we could expand the design and almost make it from scratch as a new production. With *The Faceless Ones*, it was hard to be mega-creative in that way. I mean, it's good having existing episodes and telesnaps [screenshot photographs taken of the episodes as they were transmitted] because I had more reference images when I built all the sets in CG. I rarely dig out floorplans or design blueprints as I find it easier building by eye from images." Even so, he's been able to expand on elements of the original story. "I always like to try to improve the sets, as I've done here with the Chameleons' satellite – but you'll have to wait till you see that!"

"It's great having so much reference material for this story," says AnneMarie. "That gives us an opportunity to really study the idiosyncrasies of the actors from the original version and bring them into our animation. We used the original camera scripts and the audio to guide us, rather than trying to do a shot-by-shot remake. We storyboarded it all from scratch to best express the series in animated form, while being sympathetic to the original style." The animation is in colour and clearly aimed at a modern audience. "Naturally," says AnneMarie, "we're accustomed to making and watching a very different style of TV. Apart from the use of technology for more ambitious shots, we also tend to create more dynamically paced stories. So we've tried to make it more relevant in how we tell the story, and we established that in the storyboarding phase."

In fact, the team set themselves a remarkable challenge. "We had about the same time to do *The Faceless Ones* as we had for *Macra*, but with an extra two episodes," says Rob Ritchie, who was also responsible for 3D animation →

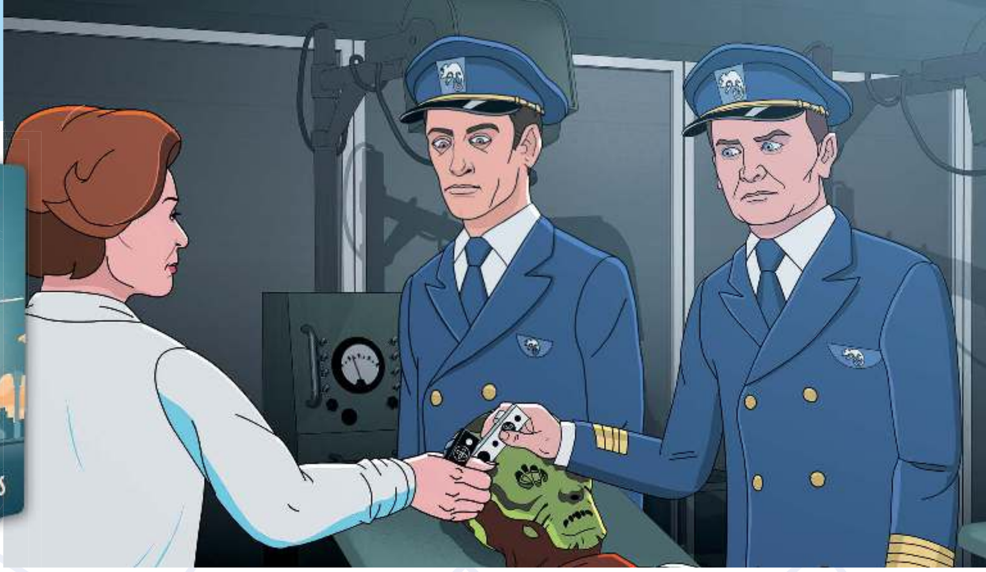


Below left: Jamie and the Doctor attempt to evade airport security.

PULL TO OPEN

Below right: CG artist Rob Ritchie.

TRAVEL OUR WAY
TRAVEL YOUR WAY
BBC DOCTOR WHO – FACELESS ONES
CHAMELEON TOURS



Above left: The 2020 Steelbook Blu-ray release of *The Faceless Ones*.

Above right: Nurse Pinto, Spencer and Captain Blade in the medical centre of Gatwick Airport.

Below left: Telesnaps from the original TV story showing the Chameleon Tours plane docking with the alien satellite.

Right inset: The Chameleons' satellite as it appears in the animation.

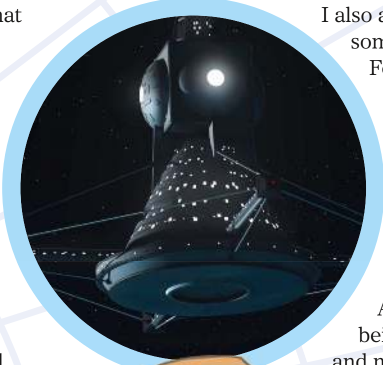
Below right: Sam and Jamie wrestle with Spencer.

→ and compositing on the story. "That's roughly an additional 500+ shots. I always try to render sets at as many different angles as possible so that shots will feel more varied – and across these six episodes I probably rendered 700 or 800 individual shots myself. I hope people find it wonderful to look at, and I enjoyed hiding my own Easter eggs in there, too. So keep 'em peeled as you watch it."

As well as the visuals, it's worth paying attention to the sound. Mark Ayres previously remastered the story's soundtrack for the 2002 audiobook and for the versions of the two surviving episodes released first on VHS in 2003 and then on the *Lost in Time* DVD set the following year. "As a first step on this one," he says, "I pulled those out of the archive – it pays to keep everything! – and produced new reference files to be used for animation synchronisation. The files were also used by Derek Handley for the telesnap reconstruction of the missing episodes that will also be on this set.

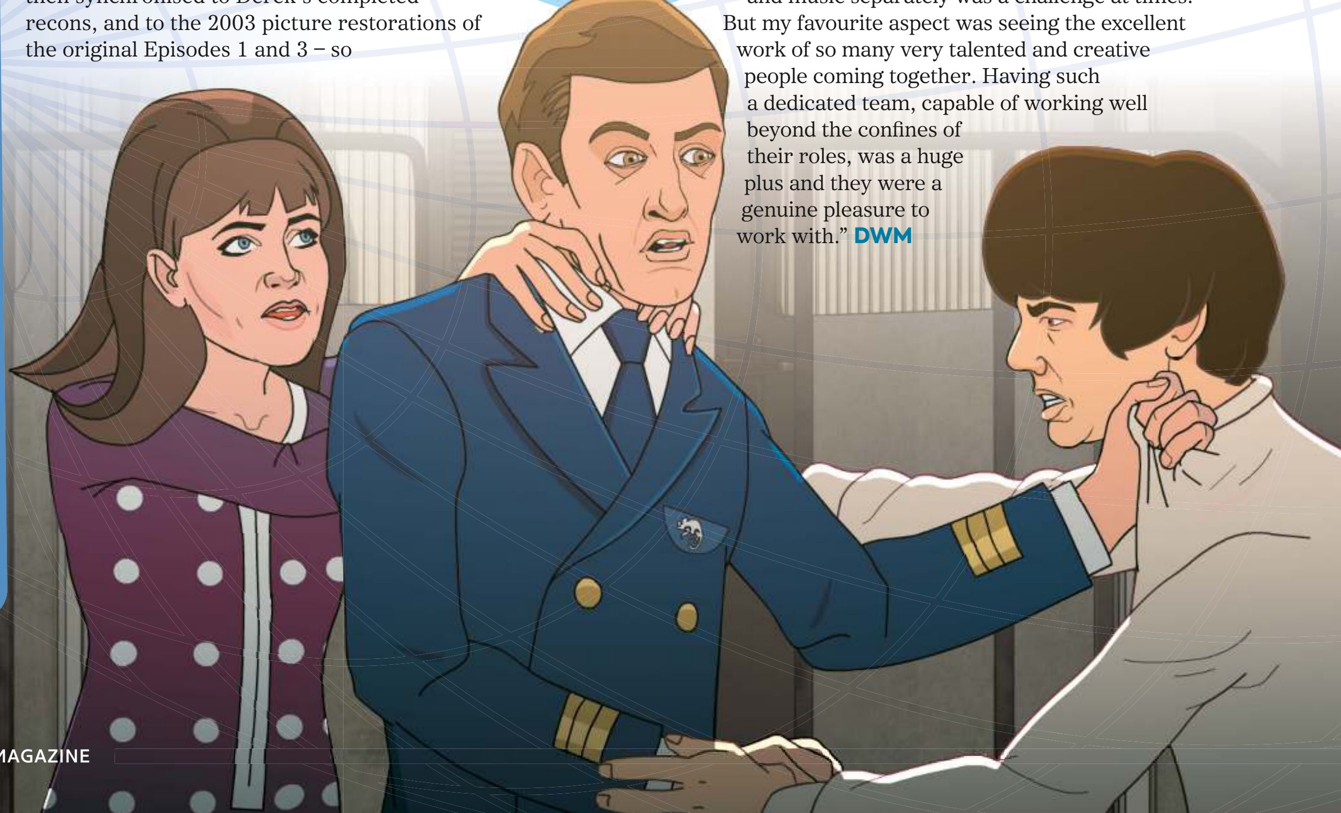
"I then completely remastered the soundtrack of all six episodes from the off-air recordings made by Graham Strong when the story was originally broadcast. They're still the best source. This time, I was able to reconstruct far more of the dynamics lost in the original recording, and increase the noise reduction using the more subtle techniques that are now available. My six new master files were then synchronised to Derek's completed recons, and to the 2003 picture restorations of the original Episodes 1 and 3 – so although these are presented on the Blu-ray as standard definition video, they have newly remastered sound.

"ALL ADDED SOUNDS ARE ORIGINAL – LIFTED FROM ELSEWHERE IN THE EPISODES." MARK AYRES



"The final job was to prepare the animation soundtrack, re-conforming and tweaking the new audio masters to synchronise with the locked pictures," Mark continues. "There was a lot of to-and-fro between AnneMarie, Rob and me to make sure we got it exactly right: a tricky but essential job at the end of a complicated production. I also added some additional sound effects in some places to help 'sell' the animation. For instance, in Episode 6 there's a fight sequence which, bar the music, appears to have been entirely mute in the original. Even so, all the added sounds are authentic and original – I lifted them from elsewhere in the episodes and modified to suit."

"The tight schedule meant it was quite an intense project throughout," says AnneMarie, "and how limited we were in being able to edit the dialogue, sound effects and music separately was a challenge at times. But my favourite aspect was seeing the excellent work of so many very talented and creative people coming together. Having such a dedicated team, capable of working well beyond the confines of their roles, was a huge plus and they were a genuine pleasure to work with." **DWM**



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Patricia
The Big Store
HER REDUCTIONS

STOCK HORROR

The transmitted version of *The Faceless Ones* grew out of a rather different adventure set in a near-future department store…

Feature by **JOSEPH OLDHAM**
Illustration by **SEAN COLEMAN**

The Big Store

In summer 1966, *Doctor Who* story editor Gerry Davis met with writers David Ellis and Malcolm Hulke to discuss potential ideas for the series. Ellis and Hulke were both established television writers, but previous pitches to *Doctor Who* – including solo efforts and a collaboration entitled *The People Who Couldn't Remember* – had been unsuccessful.

Keen for stories based around a single, distinctive location, Davis asked the duo to develop a serial set in a large department store. A simple brief perhaps – but this retail-themed assignment would prove more than the writers had bargained for.

On Tuesday 15 November, Ellis and Hulke submitted a storyline for a four-part story entitled *The Big Store*. The proposed story featured established companions Polly (Anneke Wills) and Ben (Michael Craze) alongside Patrick Troughton's new Doctor, whose debut in *The Power of the Daleks* Episode One had been transmitted just over a week earlier, on 5 November.

Arriving in a department store in England, 1973, the TARDIS crew soon discovers that the staff are being systematically abducted and replaced with identical impostors. These are the Chameleons – faceless beings who can assume the physical characteristics of humans with the aid of advanced technology. (Anticipating the ultimate title of Ellis and Hulke's serial, the term 'faceless one' is used twice in the outline to describe a Chameleon.)

It transpires that the Chameleons are only drones, working for another master-race of humanoids. This species is locked in a long-term rivalry with the inhabitants of another planet, with both sides "pursuing a policy of colonisation." In a sub-basement laboratory under the store, these aliens have developed a new form of bubonic plague with which they intend to eliminate humanity and colonise Earth for themselves.

In a sub-basement laboratory under the store, aliens have developed a new form of bubonic plague.

The plan is ultimately defeated when the TARDIS crew finds and releases the kidnapped originals; this causes the Chameleons to disappear, forcing the master aliens to flee. Then, much like in any *Doctor Who* story, the Doctor, Polly and Ben depart in the TARDIS.

But even as Ellis and Hulke were developing the storyline, changes were afoot in the cast. On 14 November, the day before the outline was submitted, Frazer Hines had made his debut as Jamie McCrimmon in location filming for *The Highlanders* (1966-67). Within a week he'd been added to the regular cast, and scripts for the next two stories – *The Underwater Menace* (1967) and *The Moonbase* (1967) – were hastily revised to include Jamie.

The Moonbase was also the story on which Wills and Craze's contracts were due to expire. On 11 December Wills' contract was renewed for three further four-part serials, encompassing *The Macra Terror* (1967), Ellis and Hulke's story and another tale. Craze's contract was not, however. The production team apparently considered that Jamie could replace Ben entirely.

Meanwhile, although liking many elements of *The Big Store*, Davis and producer Innes Lloyd decided to alter the original brief, requesting that the setting now be changed to an airport. Perhaps they had spotted potential in one of *The Big Store*'s subplots, in which Polly took a job selling holidays in the store's travel bureau (where she's later replaced by a Chameleon duplicate). With the new airport setting, this would be adapted into a plotline with Polly's duplicate working in an airline kiosk.

The story was thus reworked into a new tale entitled *Doctor Who and the Chameleons*, commissioned on Tuesday 3 January 1967, now extended to six episodes as part of a broader shift towards longer stories. This had an odd side-effect – Anneke Wills' contract now expired in the second episode of the next story. With the actress electing to depart with Craze, this placed her projected exit in an odd place. →

Above: Anneke Wills as Polly and Michael Craze as Ben in *The War Machines* (1966).
Below inset: Polly meets Jamie McCrimmon (Frazer Hines) for the first time in *The Highlanders* (1966-67).
Below left: A Chameleon from *The Faceless Ones* (1967).
Below right: Writer Malcolm Hulke, producer Innes Lloyd and story editor Gerry Davis.

Lloyd and Davis suddenly changed their minds, electing to speed up Polly and Ben's departure from the series.

→ By now it was established that this next serial would be a seven-part Dalek story by David Whitaker, who created his own early breakdown on 4 January. From the start, this story was intended to span multiple settings, including Victorian England and the Dalek planet Skaro. However, much of the first two episodes would be set in the present day, following directly on from the end of *The Chameleons*. The breakdown begins with "Tardis stolen", a development that would be incorporated as a cliffhanger ending to Ellis and Hulke's new serial.

Whitaker's outline also features Polly and Ben, writing them out in Episode 2 as required. While the Doctor and Jamie are captured and taken back to Victorian times (as in the final transmitted version), the outline notes simply that "Ben and Polly return to London life".

Meanwhile, an outline of the first four episodes of *The Chameleons* was prepared on 7 January. The idea of a separate master race was now dropped, making the Chameleons themselves more developed and intelligent. The original 'coloniser' backstory was changed to a more tragic account of how the Chameleons lost their identities in a catastrophe on their planet. Similarly, the bubonic plague plot was abandoned in favour of a scheme based more directly around their abilities, as the Chameleons aim to abduct and steal the identities of 50,000 young people.

Full scripts of Episodes 1 to 3 were delivered on Tuesday 24 January. Episode 4 followed on Friday 27 January – and on the same day Craze was belatedly contracted to the second episode of the Dalek story so that Ben could depart with Polly. Ellis and Hulke delivered the final two episodes on Tuesday 31 January, while Whitaker delivered a script for *The Evil of the Daleks* Episode 1, featuring Ben and Polly, on 8 February 1967.

Around this time, Lloyd and Davis suddenly changed their minds, electing to speed up Polly and Ben's departure from the series. Another character in *The Chameleons* – named Mary Dawson in the early outlines, and now called Cleopatra ('Cleo') Briggs – had been identified as a potential new companion, and this would give her space for a bigger role in the narrative.

Now Polly and Ben would appear prominently in Episodes 1 and 2 of *The Chameleons*, before being abducted by the aliens and disappearing for the rest of the story. They would then return for a brief farewell scene in Episode 6, to be shot during pre-filming at Gatwick Airport. Wills and Craze would therefore only be required for rehearsals and recording of the first two episodes, although both actors were paid for the remaining six episodes on their contracts.

Major restructuring of the story after Episode 2 was therefore required. New outlines were delivered for Episode 3 on 10 February and Episodes 4, 5 and 6 the following day, with the Polly and Ben roles reduced accordingly. On 13 February it was arranged for Whitaker to similarly revise his work on the first two episodes of *The Evil of the Daleks*.

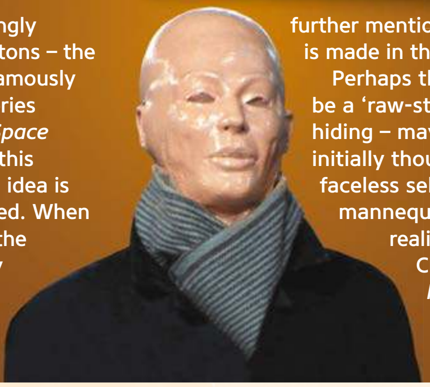
By the time a revised rehearsal script for Episode 2 was delivered on Monday 27 February, Cleo had been renamed Samantha (Sam) Briggs, whilst the story was now called *Doctor Who and the Faceless Ones*. Hopes that Sam might become the new companion were dashed when Pauline Collins – cast for just the one story – declined an offer to continue with the series. So Victoria Waterfield, an alternative potential companion devised for *The Evil of the Daleks*, joined the TARDIS crew instead.

The evolution of *The Big Store*, and its careful dovetailing with *The Evil of the Daleks*, reveal the inner workings of a television series in a state of flux. By the time *The Faceless Ones* began transmission in April 1967, Ellis and Hulke's Chameleons story had come a long way. **DWM**

For more information about *The Big Store* visit *endofthelane.co.uk*

One striking moment in *The Big Store* outline is the first cliffhanger, in which Polly wanders through an area populated by mannequins wearing the fashions of 1973. Intrigued, she tries some items on, but "as she admires herself in a mirror, one of the dummies begins to walk, hands reaching for Polly's throat."

This imagery strongly foreshadows the Autons – the living mannequins famously introduced to the series in *Spearhead from Space* (1970). But despite this prescience, here the idea is oddly underdeveloped. When Polly turns around, the mannequin instantly freezes – no explanation is provided, and no further mention of living dummies is made in the entire outline.



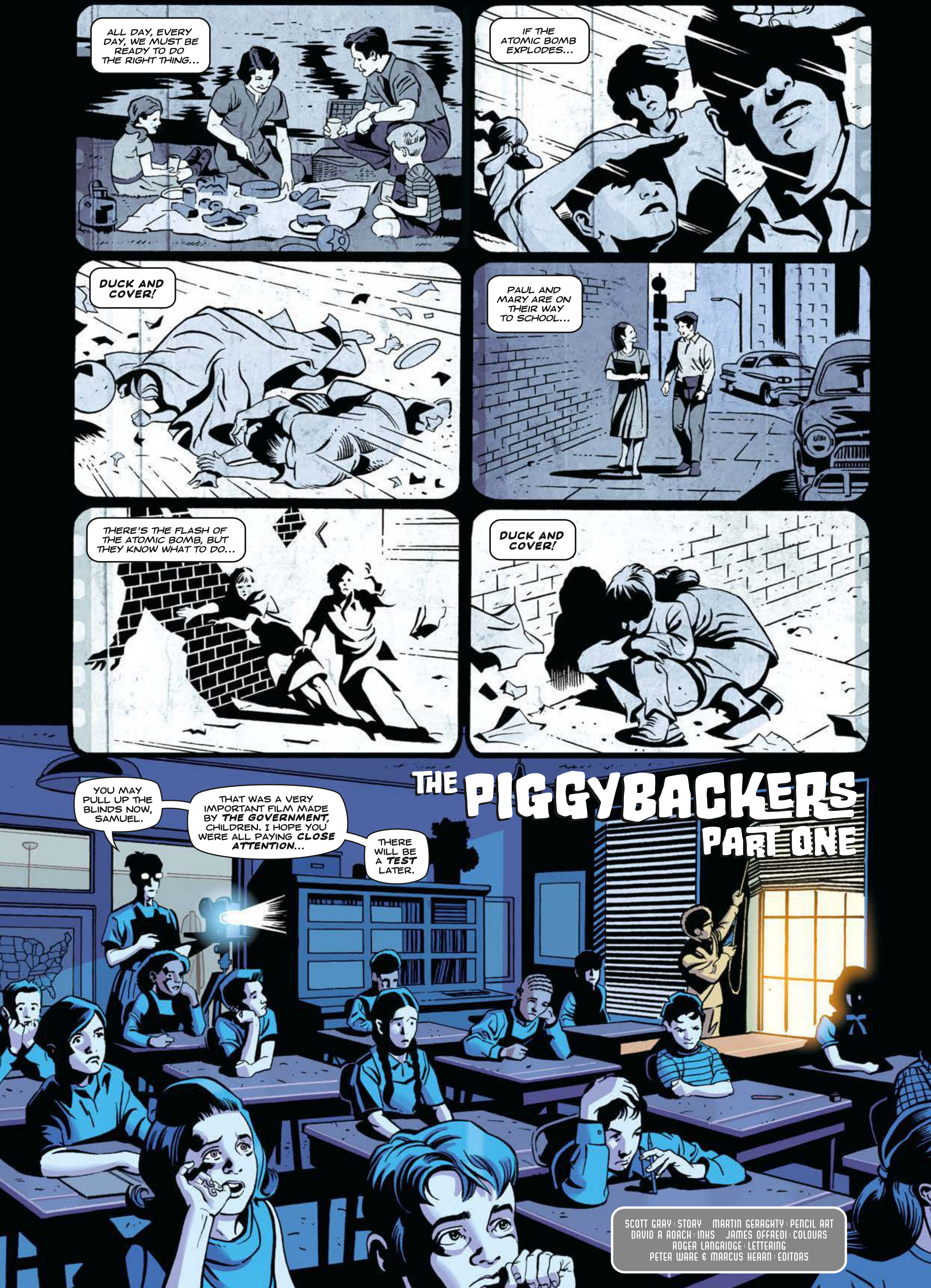
Perhaps this was intended to be a 'raw-state' Chameleon in hiding – maybe Ellis and Hulke initially thought that their faceless selves might resemble mannequins. The eventual realisation of the Chameleons in *The Faceless Ones*, however, would be far more 'monstrous'.

Top: The Autons attack in Episode 4 of *Spearhead from Space* (1970).

Above: Publicity shots of Ben and Polly from 1966.

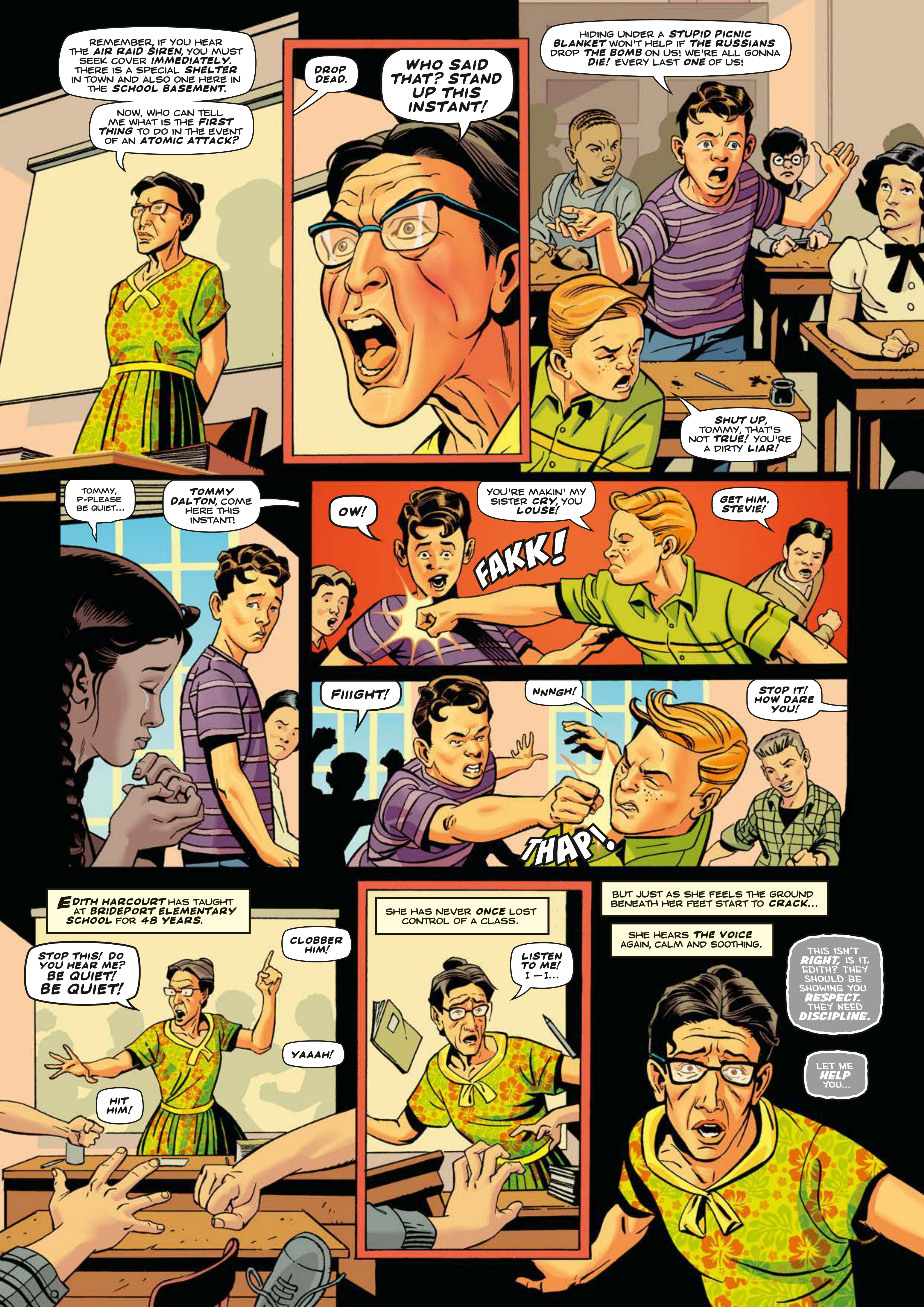
Right: Telesnaps from *The Faceless Ones*, featuring scenes with Jamie, the Doctor (Patrick Troughton), Samantha Briggs (Pauline Collins), the Commandant (Colin Gordon) and Ben.

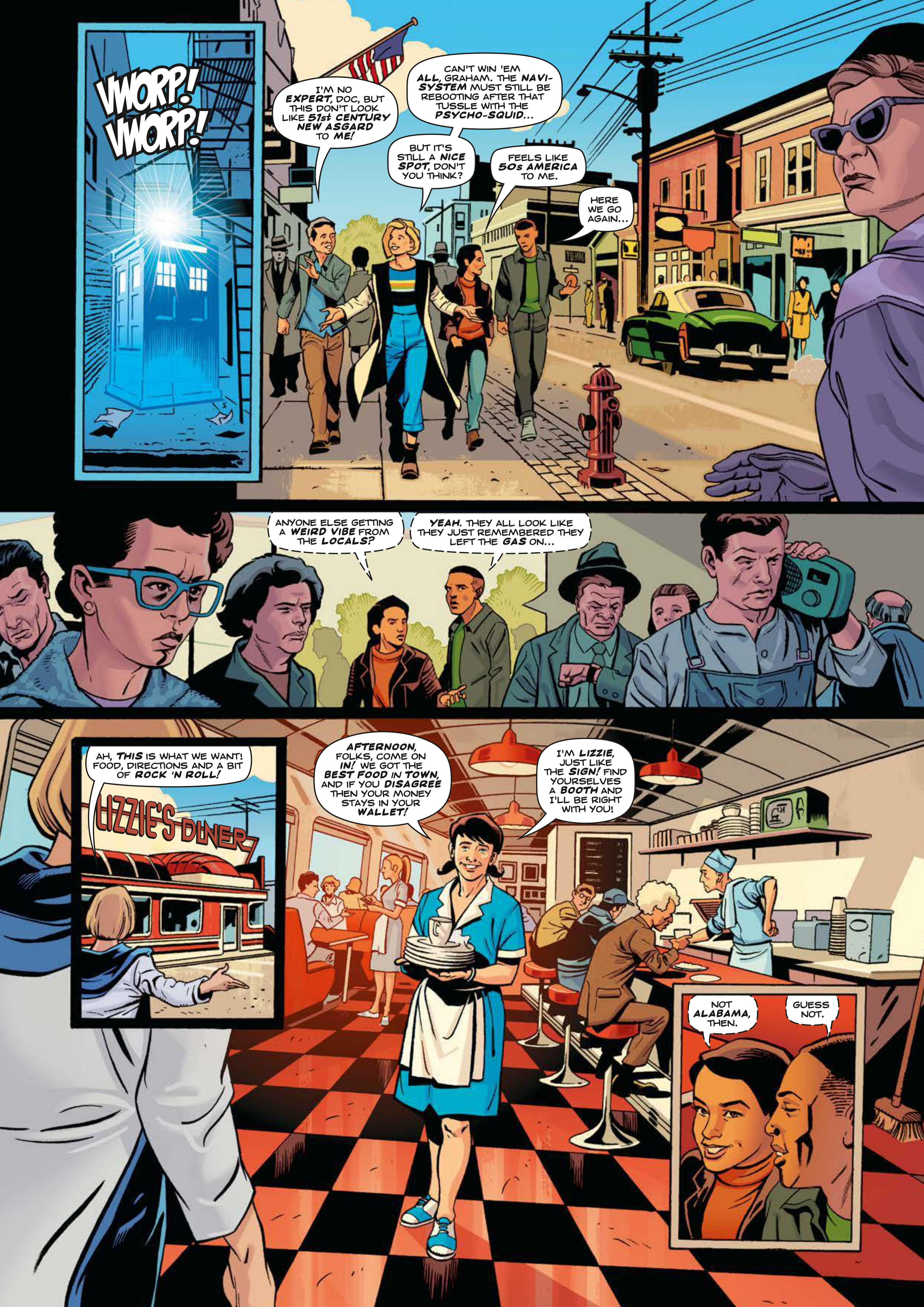
Far right: The Doctor gets behind the wheel in *The Faceless Ones*.

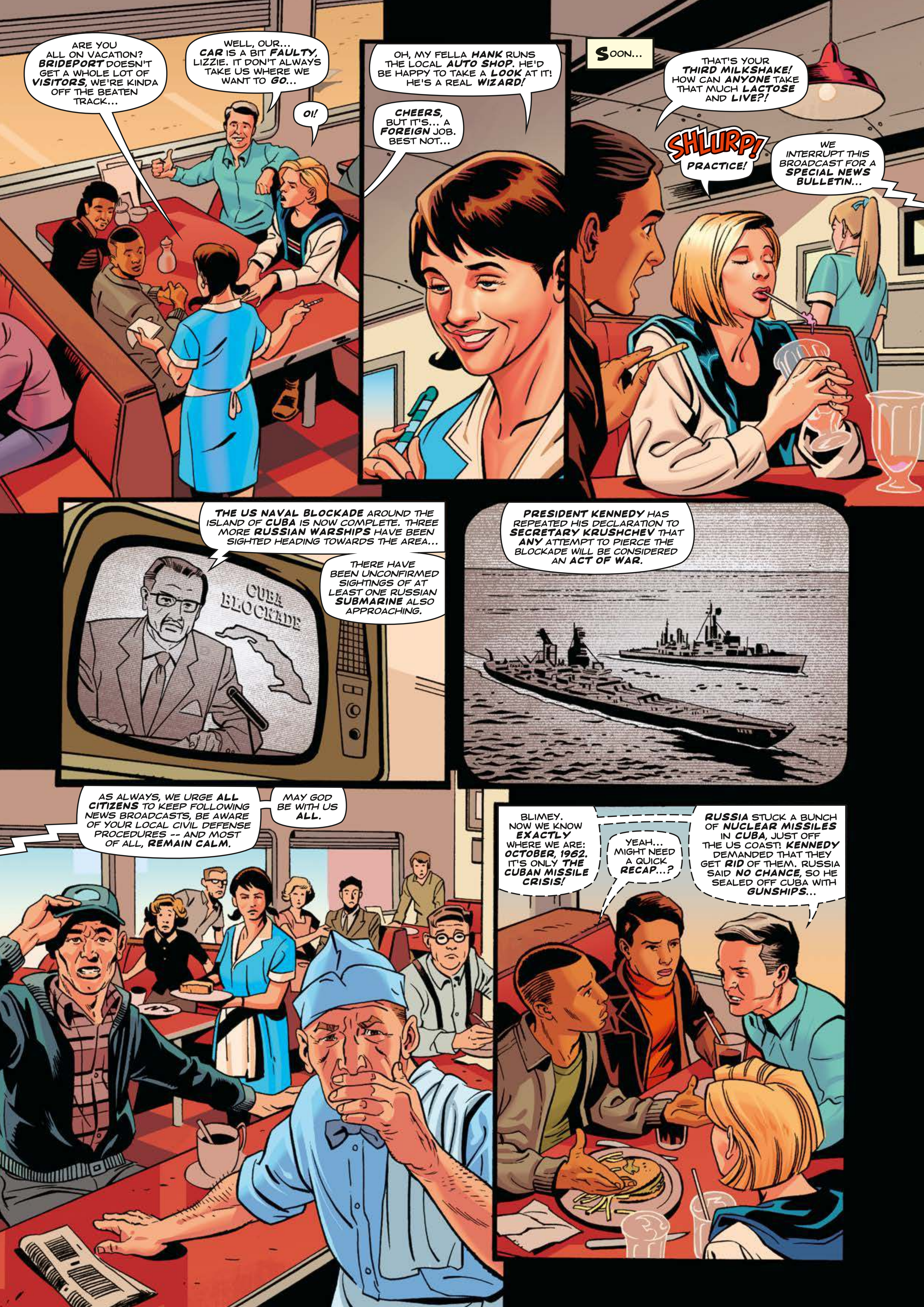

ALL DAY, EVERY DAY, WE MUST BE READY TO DO THE RIGHT THING...
IF THE ATOMIC BOMB EXPLODES...
DUCK AND COVER!
PAUL AND MARY ARE ON THEIR WAY TO SCHOOL...
THERE'S THE FLASH OF THE ATOMIC BOMB, BUT THEY KNOW WHAT TO DO...
DUCK AND COVER!
YOU MAY PULL UP THE BLINDS NOW, SAMUEL.
THAT WAS A VERY IMPORTANT FILM MADE BY THE GOVERNMENT, CHILDREN. I HOPE YOU WERE ALL PAYING CLOSE ATTENTION...
THERE WILL BE A TEST LATER.

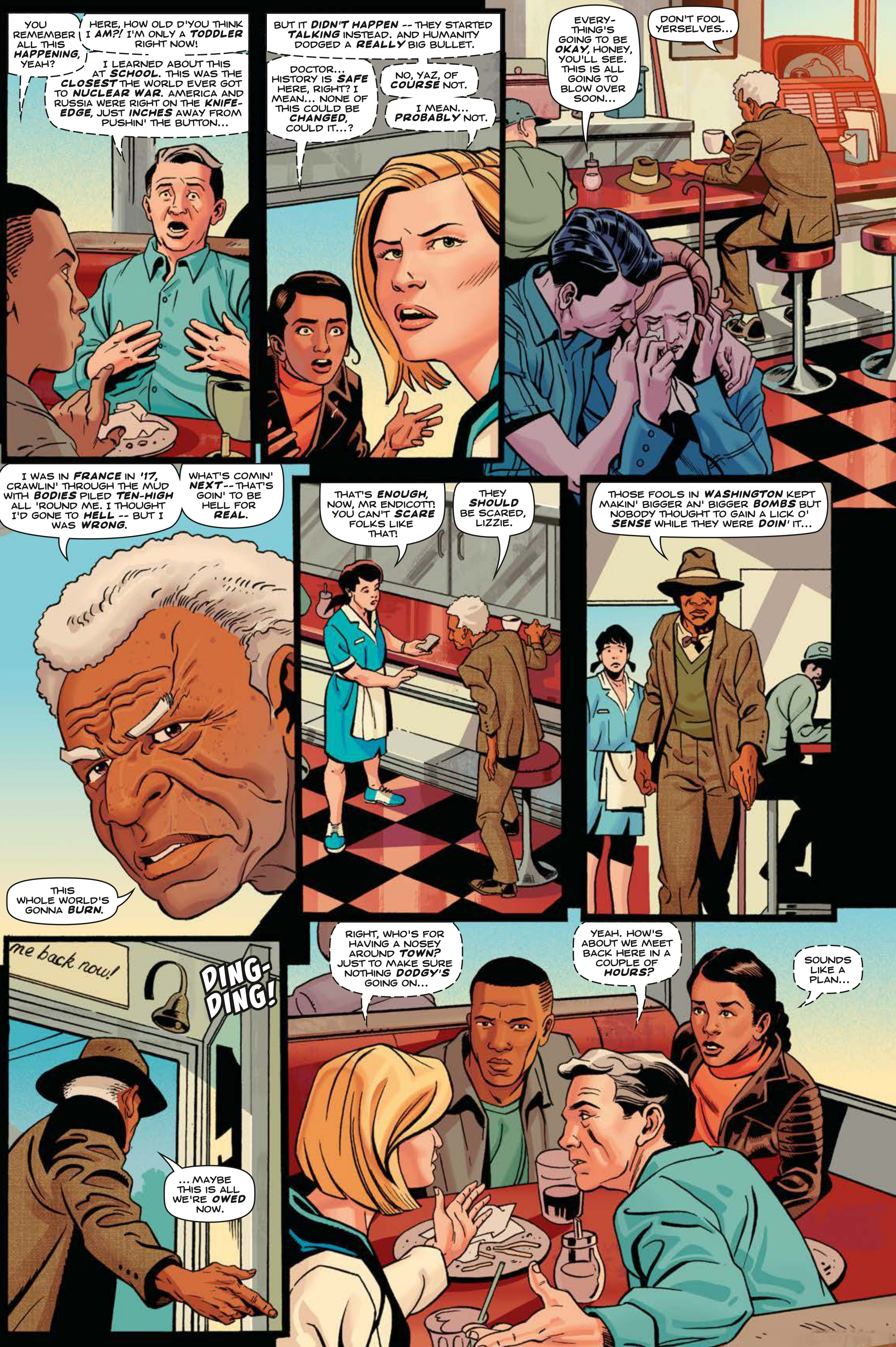
THE PIGGYBACKERS
PART ONE

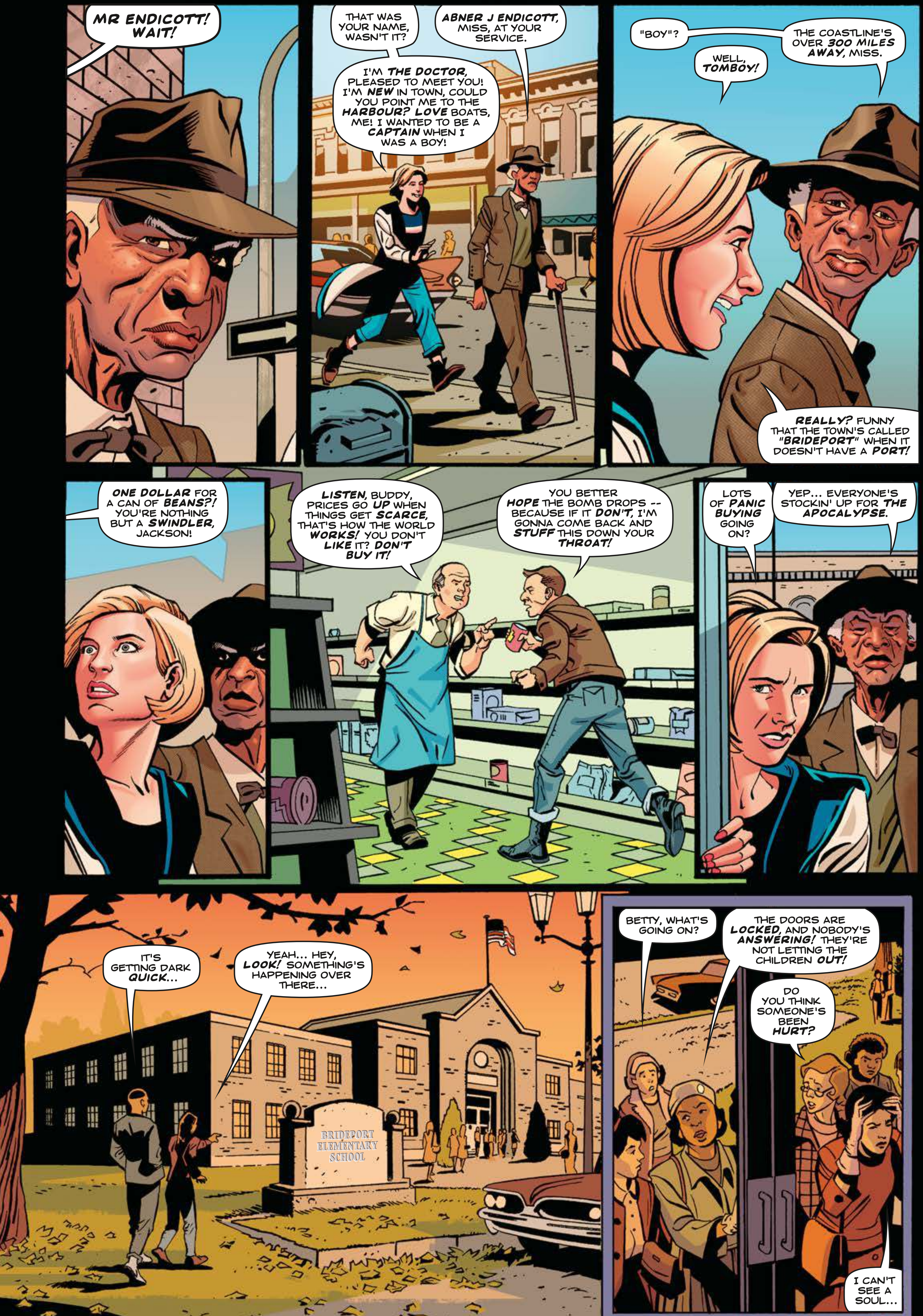
SCOTT GRAY : STORY   MARTIN GERAGHTY : PENCIL ART
DAVID A ROACH : INKS   JAMES OFFREDI : COLOURS
ROGER LANGRIDGE : LETTERING
PETER WARE & MARCUS HEARN : EDITORS

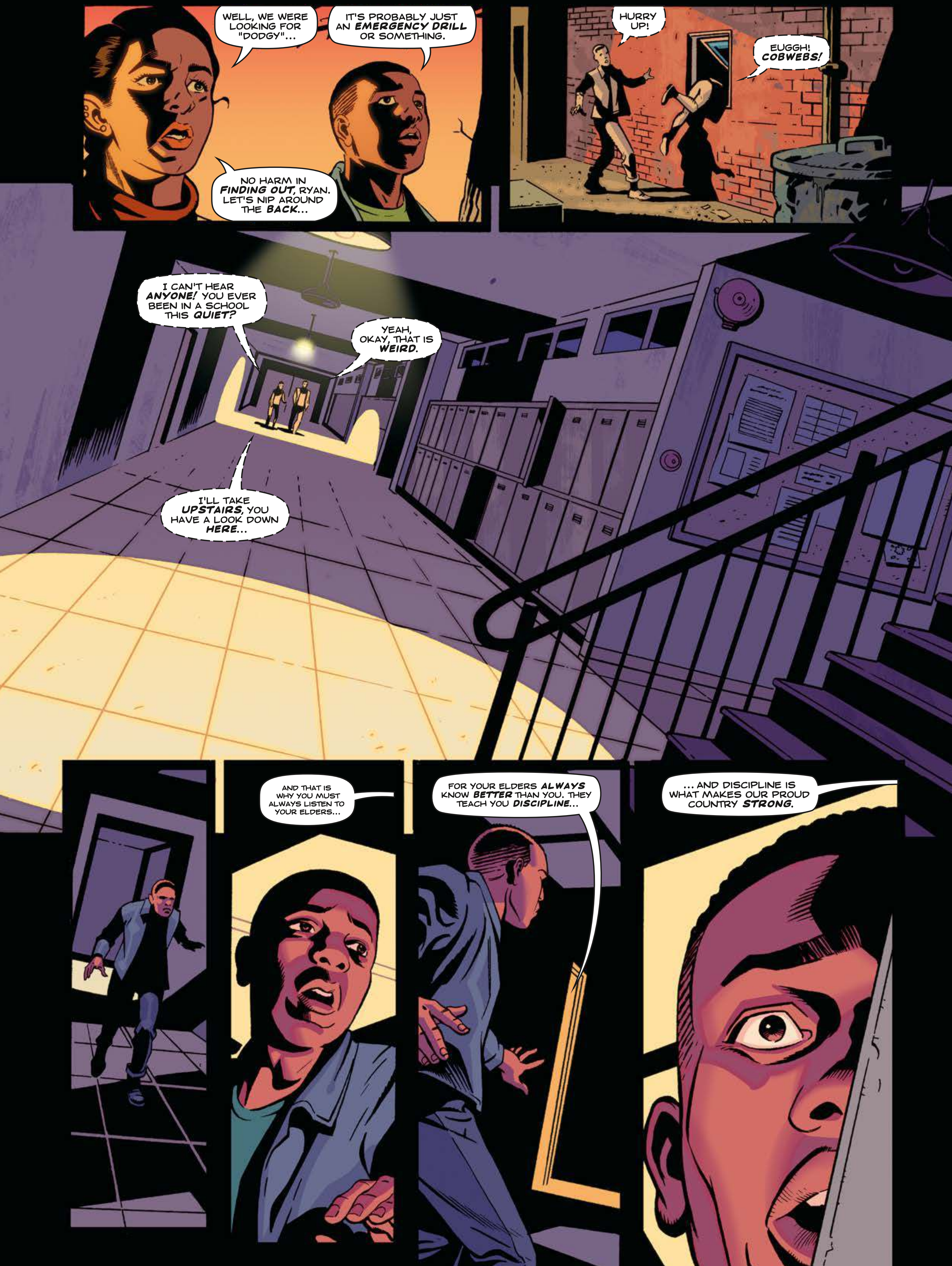

REMEMBER, IF YOU HEAR THE **AIR RAID SIREN,** YOU MUST SEEK COVER **IMMEDIATELY.** THERE IS A SPECIAL **SHELTER** IN TOWN AND ALSO ONE HERE IN THE **SCHOOL BASEMENT.**
NOW, WHO CAN TELL ME WHAT IS THE **FIRST THING** TO DO IN THE EVENT OF AN **ATOMIC ATTACK?**
DROP DEAD.
WHO SAID THAT? STAND UP THIS INSTANT!
HIDING UNDER A **STUPID PICNIC BLANKET** WON'T HELP IF **THE RUSSIANS** DROP **THE BOMB** ON US! WE'RE ALL GONNA **DIE!** EVERY LAST **ONE** OF US!
SHUT UP, TOMMY, THAT'S NOT **TRUE!** YOU'RE A DIRTY **LIAR!**
TOMMY, P-PLEASE BE QUIET...
TOMMY DALTON, COME HERE THIS INSTANT!
OW!
YOU'RE MAKIN' MY SISTER **CRY,** YOU **LOUSE!**
GET HIM, STEVIE!
FAKK!
FIIIGHT!
NNNGH!
STOP IT! HOW DARE YOU!
THAP!
EDITH HARCOURT HAS TAUGHT AT **BRIDEPORT ELEMENTARY SCHOOL** FOR **48 YEARS.**
STOP THIS! DO YOU HEAR ME? BE QUIET! BE QUIET!
CLOBBER HIM!
YAAAH!
HIT HIM!
SHE HAS NEVER **ONCE** LOST CONTROL OF A CLASS.
LISTEN TO ME! I —I...
BUT JUST AS SHE FEELS THE GROUND BENEATH HER FEET START TO **CRACK...**
SHE HEARS **THE VOICE** AGAIN, CALM AND SOOTHING.
THIS ISN'T **RIGHT,** IS IT, EDITH? THEY SHOULD BE SHOWING YOU **RESPECT.** THEY NEED **DISCIPLINE.**
LET ME **HELP** YOU...

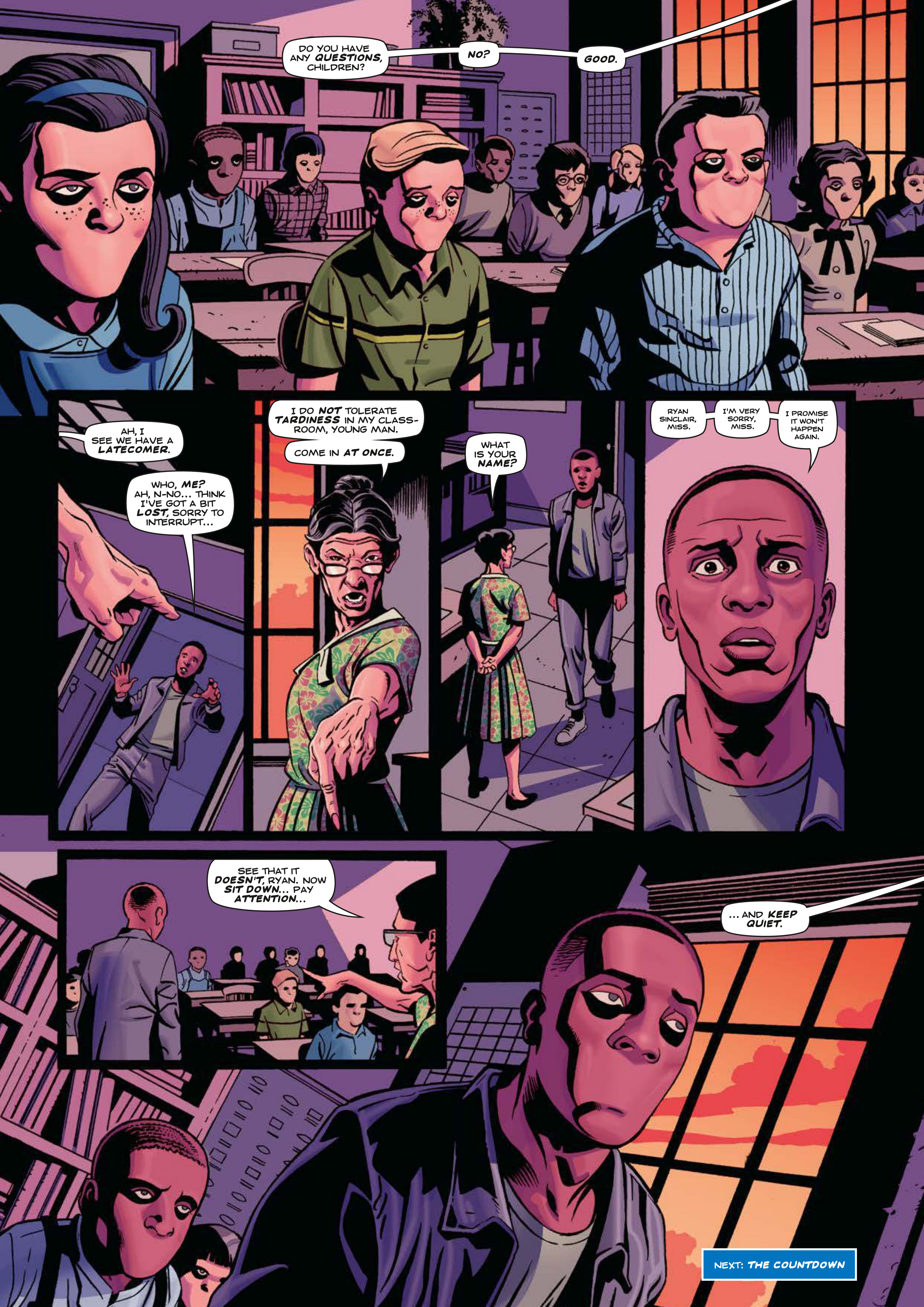

VWORP! VWORP!
I'M NO EXPERT, DOC, BUT THIS DON'T LOOK LIKE 51st CENTURY NEW ASGARD TO ME!
CAN'T WIN 'EM ALL, GRAHAM. THE NAVI-SYSTEM MUST STILL BE REBOOTING AFTER THAT TUSSLE WITH THE PSYCHO-SQUID...
BUT IT'S STILL A NICE SPOT, DON'T YOU THINK?
FEELS LIKE 50s AMERICA TO ME.
HERE WE GO AGAIN...
ANYONE ELSE GETTING A WEIRD VIBE FROM THE LOCALS?
YEAH. THEY ALL LOOK LIKE THEY JUST REMEMBERED THEY LEFT THE GAS ON...
AH, THIS IS WHAT WE WANT! FOOD, DIRECTIONS AND A BIT OF ROCK 'N ROLL!
LIZZIE'S DINER
AFTERNOON, FOLKS, COME ON IN! WE GOT THE BEST FOOD IN TOWN, AND IF YOU DISAGREE THEN YOUR MONEY STAYS IN YOUR WALLET!
I'M LIZZIE, JUST LIKE THE SIGN! FIND YOURSELVES A BOOTH AND I'LL BE RIGHT WITH YOU!
NOT ALABAMA, THEN.
GUESS NOT.


ARE YOU ALL ON VACATION? BRIDEPORT DOESN'T GET A WHOLE LOT OF VISITORS, WE'RE KINDA OFF THE BEATEN TRACK...
WELL, OUR... CAR IS A BIT FAULTY, LIZZIE. IT DON'T ALWAYS TAKE US WHERE WE WANT TO GO...
OI!
OH, MY FELLA HANK RUNS THE LOCAL AUTO SHOP. HE'D BE HAPPY TO TAKE A LOOK AT IT! HE'S A REAL WIZARD!
CHEERS, BUT IT'S... A FOREIGN JOB. BEST NOT...
SOON...
THAT'S YOUR THIRD MILKSHAKE! HOW CAN ANYONE TAKE THAT MUCH LACTOSE AND LIVE?!
SHLURP!
PRACTICE!
WE INTERRUPT THIS BROADCAST FOR A SPECIAL NEWS BULLETIN...
THE US NAVAL BLOCKADE AROUND THE ISLAND OF CUBA IS NOW COMPLETE. THREE MORE RUSSIAN WARSHIPS HAVE BEEN SIGHTED HEADING TOWARDS THE AREA...
CUBA BLOCKADE
THERE HAVE BEEN UNCONFIRMED SIGHTINGS OF AT LEAST ONE RUSSIAN SUBMARINE ALSO APPROACHING.
PRESIDENT KENNEDY HAS REPEATED HIS DECLARATION TO SECRETARY KRUSHCHEV THAT ANY ATTEMPT TO PIERCE THE BLOCKADE WILL BE CONSIDERED AN ACT OF WAR.
AS ALWAYS, WE URGE ALL CITIZENS TO KEEP FOLLOWING NEWS BROADCASTS, BE AWARE OF YOUR LOCAL CIVIL DEFENSE PROCEDURES -- AND MOST OF ALL, REMAIN CALM.
MAY GOD BE WITH US ALL.
BLIMEY. NOW WE KNOW EXACTLY WHERE WE ARE: OCTOBER, 1962. IT'S ONLY THE CUBAN MISSILE CRISIS!
YEAH... MIGHT NEED A QUICK RECAP...?
RUSSIA STUCK A BUNCH OF NUCLEAR MISSILES IN CUBA, JUST OFF THE US COAST! KENNEDY DEMANDED THAT THEY GET RID OF THEM. RUSSIA SAID NO CHANCE, SO HE SEALED OFF CUBA WITH GUNSHIPS...


YOU REMEMBER ALL THIS HAPPENING, YEAH?
HERE, HOW OLD D'YOU THINK I AM?! I'M ONLY A TODDLER RIGHT NOW!
I LEARNED ABOUT THIS AT SCHOOL. THIS WAS THE CLOSEST THE WORLD EVER GOT TO NUCLEAR WAR. AMERICA AND RUSSIA WERE RIGHT ON THE KNIFE-EDGE, JUST INCHES AWAY FROM PUSHIN' THE BUTTON...
BUT IT DIDN'T HAPPEN -- THEY STARTED TALKING INSTEAD. AND HUMANITY DODGED A REALLY BIG BULLET.
DOCTOR... HISTORY IS SAFE HERE, RIGHT? I MEAN... NONE OF THIS COULD BE CHANGED, COULD IT...?
NO, YAZ, OF COURSE NOT.
I MEAN... PROBABLY NOT.
EVERYTHING'S GOING TO BE OKAY, HONEY, YOU'LL SEE. THIS IS ALL GOING TO BLOW OVER SOON...
DON'T FOOL YERSELVES...
I WAS IN FRANCE IN '17, CRAWLIN' THROUGH THE MUD WITH BODIES PILED TEN-HIGH ALL 'ROUND ME. I THOUGHT I'D GONE TO HELL -- BUT I WAS WRONG.
WHAT'S COMIN' NEXT -- THAT'S GOIN' TO BE HELL FOR REAL.
THIS WHOLE WORLD'S GONNA BURN.
THAT'S ENOUGH, NOW, MR ENDICOTT! YOU CAN'T SCARE FOLKS LIKE THAT!
THEY SHOULD BE SCARED, LIZZIE.
THOSE FOOLS IN WASHINGTON KEPT MAKIN' BIGGER AN' BIGGER BOMBS BUT NOBODY THOUGHT TO GAIN A LICK O' SENSE WHILE THEY WERE DOIN' IT...
me back now!
DING-DING!
... MAYBE THIS IS ALL WE'RE OWED NOW.
RIGHT, WHO'S FOR HAVING A NOSEY AROUND TOWN? JUST TO MAKE SURE NOTHING DODGY'S GOING ON...
YEAH. HOW'S ABOUT WE MEET BACK HERE IN A COUPLE OF HOURS?
SOUNDS LIKE A PLAN...


MR ENDICOTT! WAIT!
THAT WAS YOUR NAME, WASN'T IT?
I'M THE DOCTOR, PLEASED TO MEET YOU! I'M NEW IN TOWN, COULD YOU POINT ME TO THE HARBOUR? LOVE BOATS, ME! I WANTED TO BE A CAPTAIN WHEN I WAS A BOY!
ABNER J ENDICOTT, MISS, AT YOUR SERVICE.
"BOY"?
WELL, TOMBOY!
THE COASTLINE'S OVER 300 MILES AWAY, MISS.
REALLY? FUNNY THAT THE TOWN'S CALLED "BRIDEPORT" WHEN IT DOESN'T HAVE A PORT!
ONE DOLLAR FOR A CAN OF BEANS?! YOU'RE NOTHING BUT A SWINDLER, JACKSON!
LISTEN, BUDDY, PRICES GO UP WHEN THINGS GET SCARCE, THAT'S HOW THE WORLD WORKS! YOU DON'T LIKE IT? DON'T BUY IT!
YOU BETTER HOPE THE BOMB DROPS -- BECAUSE IF IT DON'T, I'M GONNA COME BACK AND STUFF THIS DOWN YOUR THROAT!
LOTS OF PANIC BUYING GOING ON?
YEP... EVERYONE'S STOCKIN' UP FOR THE APOCALYPSE.
IT'S GETTING DARK QUICK...
YEAH... HEY, LOOK! SOMETHING'S HAPPENING OVER THERE...
BRIDEPORT ELEMENTARY SCHOOL
BETTY, WHAT'S GOING ON?
THE DOORS ARE LOCKED, AND NOBODY'S ANSWERING! THEY'RE NOT LETTING THE CHILDREN OUT!
DO YOU THINK SOMEONE'S BEEN HURT?
I CAN'T SEE A SOUL...


WELL, WE WERE LOOKING FOR "DODGY"...
IT'S PROBABLY JUST AN **EMERGENCY DRILL** OR SOMETHING.
NO HARM IN **FINDING OUT**, RYAN. LET'S NIP AROUND THE **BACK**...
HURRY UP!
EUGGH! **COBWEBS!**
I CAN'T HEAR **ANYONE!** YOU EVER BEEN IN A SCHOOL THIS **QUIET?**
YEAH, OKAY, THAT IS **WEIRD.**
I'LL TAKE **UPSTAIRS**, YOU HAVE A LOOK DOWN **HERE**...
AND THAT IS WHY YOU MUST ALWAYS LISTEN TO YOUR ELDERS...
FOR YOUR ELDERS **ALWAYS** KNOW **BETTER** THAN YOU. THEY TEACH YOU **DISCIPLINE**...
... AND DISCIPLINE IS WHAT MAKES OUR PROUD COUNTRY **STRONG.**


DO YOU HAVE ANY *QUESTIONS,* CHILDREN?
NO?
GOOD.
AH, I SEE WE HAVE A *LATECOMER.*
WHO, *ME?* AH, N-NO... THINK I'VE GOT A BIT *LOST,* SORRY TO INTERRUPT...
I DO *NOT* TOLERATE *TARDINESS* IN MY CLASSROOM, YOUNG MAN.
COME IN *AT ONCE.*
WHAT IS YOUR *NAME?*
RYAN SINCLAIR, MISS.
I'M VERY SORRY, MISS.
I PROMISE IT WON'T HAPPEN AGAIN.
SEE THAT IT *DOESN'T,* RYAN. NOW *SIT DOWN*... PAY *ATTENTION*...
... AND *KEEP QUIET.*
NEXT: *THE COUNTDOWN*

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The **Fact** of **Fiction**

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The Daleks' Master Plan

Episodes nine to twelve: *Golden Death* to *Destruction of Time*

Feature by **ALAN BARNES**

Above: The Daleks pursue the Doctor to Ancient Egypt in *Golden Death*, the ninth episode of *The Daleks' Master Plan* (1965-66).
Photos © Barry Newbery.

Opposite page top: This *Daily Mail* cutting from Saturday 4 December 1965 highlights Jean Marsh as Sara Kingdom.

Opposite page inset: *The Dalek Outer Space Book*, published by Souvenir Press in September 1966.

Opposite page below left: Sara begins to rapidly age in the final episode, *Destruction of Time*.

Opposite page below right: The Church of Jesus Christ of Latter-day Saints in Wandsworth.

We're inside a hut in Ancient Egypt, where Space Security agent Sara Kingdom and astronaut Steven Taylor are held prisoner, their hands tied. Using a potsherd, Sara has cut through Steven's bonds, enabling him to release her. Now all they have to do is get past the guards outside. But how?

Here's how, according to the cutting script that details every shot used in this film sequence for *Golden Death*, the ninth episode of *The Daleks' Master Plan*: "Two guards enter. Third follows to make trio... Sara enters shot R [right] and dropkicks guard B who loses sword. Guard A grabs Sara around the waist... She jabs him at neck... A is thrown by monkey climb towards camera... A gets off floor follows Sara to top left of hut, throws a punch at her and smashes jar. Pan him to sword which he picks up... He rushes her... She reaches table. He aims overarm blow at her, strikes. She ducks so he carves table in two...

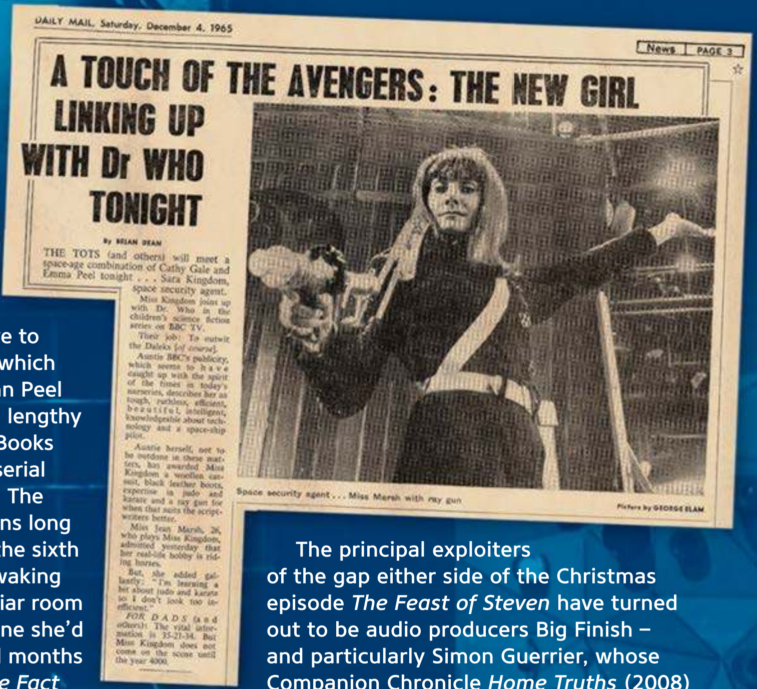
Sara picks up pot… Pot is smashed over his head.” Meanwhile, with C having accidentally fallen on B’s sword, B “smashes Steven backwards. Sara enters L [left] and throws guard out L with rear tai-otoshi.” (Which, for those uninitiated in the art of judo, is a particular type of throw.) “Remind me not to pick a fight with you,” says Steven, before they leave.

Dropkicks, ‘monkey climbs’ and rear tai-otoshis aren’t usually associated with *Doctor Who* companions of the 1960s; but then again, Sara wasn’t actually *meant* to be a companion. Two issues back, we saw how the dramatically limited Trojan handmaiden Katarina was replaced four episodes in by Sara, created solely to take the companion role throughout the remaining eight instalments. Really, though, she was drafted in from another television series entirely, as press reports on the day of her introduction made clear. “A Touch of *The Avengers*: the new girl linking up with Dr Who tonight” read the *Daily Mail* headline of Saturday 4 December 1965, with reporter Brian Dean going on to describe Sara as “a space-age combination of Cathy Gale and Emma Peel”, the high-kicking sidekicks in ABC-TV’s fantastical thriller series.

But whereas Katarina went unmourned, viewers of the feedback programme *Junior Points of View* were appalled by Sara’s ageing-to-death in the final episode, two months later. “Would you kindly, on behalf of all us ‘Dr Who’ fans, give the Producer a kick in the pants for killing off the only decent person in ‘Dr Who’”, wrote one H Dronk of Surrey. But it was co-writer Terry Nation who must have been kicking himself – since he not only featured the pre-deceased Sara in several text and comic strip stories for *The Dalek Outer Space Book*, published in autumn 1966, he also made her central to a pilot script written for a proposed Daleks-only spin-off series (adapted for audio by Big Finish in 2010, as part of its *Lost Stories* line). Perhaps Sara was nearly the Captain Jack of the 1960s…

The fact that Sara only featured in one TV story has caused some to dismiss any claim she might have to ‘companionhood’ – which was why author John Peel deliberately wrote a lengthy gap into his Target Books novelisation of the serial (published in 1989). The second volume begins long after the events of the sixth episode, with Sara waking up in “her old, familiar room in the TARDIS, the one she’d occupied for several months now…” Peel tells *The Fact of Fiction* that “Adding the time gap between the books gave room for further stories, thus ‘proving’ she was a companion! And, of course, we were approaching the end of the TV stories to novelise at that point, and I was hoping that Target would be allowed to write original stories in the near future. I was giving myself and others a place to put authorised tales that could include Sara. I felt that she was a wonderful companion – a space-age Emma Peel, as it were, and the first companion who was actually a trained warrior, which could be highly useful…”

THE DALEK OUTER SPACE BOOK
BBC tv



DAILY MAIL, Saturday, December 4, 1965

News | PAGE 3

A TOUCH OF THE AVENGERS: THE NEW GIRL LINKING UP WITH Dr WHO TONIGHT

By BRIAN DEAN

THE TOTS (and others) will meet a space-age combination of Cathy Gale and Emma Peel tonight . . . Sara Kingdom, space security agent.

Miss Kingdom joins up with Dr. Who in the children's science fiction series on BBC TV.

Their job: To outwit the Daleks [*of course*].

Auntie BBC's publicity, which seems to have caught up with the spirit of the times in today's nurseries, describes her as tough, ruthless, efficient, beautiful, intelligent, knowledgeable about technology and a space-ship pilot.

Auntie herself, not to be outdone in these matters, has awarded Miss Kingdom a woollen catsuit, black leather boots, expertise in judo and karate and a ray gun for when that suits the script-writers better.

Miss Jean Marsh, 26, who plays Miss Kingdom, admitted yesterday that her real-life hobby is riding horses.

But, she added gallantly: "I'm learning a bit about judo and karate so I don't look too inefficient."

FOR DADS (and others): The vital information is 35-21-34. But Miss Kingdom does not come on the scene until the year 4000.

Space security agent . . . Miss Marsh with ray gun

Picture by GEORGE ELAM

The principal exploiters of the gap either side of the Christmas episode *The Feast of Steven* have turned out to be audio producers Big Finish – and particularly Simon Guerrier, whose Companion Chronicle *Home Truths* (2008) was the first of many scripts he’d write for Sara, whom Jean Marsh continues to play despite her character’s on-screen demise more than 50 years ago. He recalls that it had never occurred to him that Sara might not count as a companion – but that “In studio on, I think, *The Drowned World* [2009], Jean told us that at the time she did the TV episodes she *wasn’t* a companion: someone on the production team had said that if she were, they would have paid her more. Our feeling was that if she wasn’t then, she was now because of the extra adventures we’d given her.”

So maybe Sara’s the companion whom fandom itself created… by popular demand. →

Essential Info

- The story so far: Having discovered that the Doctor tricked them by surrendering a fake taranium core for their terrible Time Destructor, the Daleks have sent a task force, and their Earthly ally Mavic Chen, to retrieve the real core. But they’re not the only old enemy on the trail of the Doctor’s TARDIS…

- Fight sequences for the ninth and tenth episodes – plus scenes for the twelfth and last, in which the Doctor and Sara returned to the TARDIS carrying the ticking Time Destructor – were among those pre-filmed at Ealing over ten days from Monday 27 September 1965. The bulk of the final four episodes was recorded at BBC TV Centre on successive Friday nights – albeit with a single week’s break for Christmas after *Golden Death* on 18 December 1965.

- The BBC Engineering Department wiped and reused the original two-inch videotapes of every episode of *The Daleks’ Master Plan* before the 1960s were out, and the only known set of 16mm film recordings had been junked by BBC Enterprises by 1974 – having never aired overseas, after the Australian TV censor deemed most of it ‘unsuitable for children’.

- Three of the 12 episodes have survived, however. The second episode, *Day of Armageddon*, was returned from the collection of a former BBC engineer in 2004; before that, in 1983, the fifth and tenth instalments, *Counter Plot* and *Escape Switch*, were reportedly discovered in the cellar of the Church of Jesus Christ of Latter-day Saints in Wandsworth. Perhaps the latter fact isn’t quite so strange as it might seem: the Mormons had established their temple at 149 Nightingale Lane in 1978 – a few minutes’ walk from 74 Nightingale Lane, where the BBC Research Department had been based between 1932 and 1934, maintaining an ‘outpost’ at that address until at least 1958, and possibly later. It doesn’t seem so unlikely that several film cans might have migrated from no. 74 to no. 149, at some point – perhaps for additional storage?

- *The Daleks’ Master Plan* ranked 48th in **DWM**’s ‘First 50 Years’ poll of 2014.

GOLDEN DEATH

FIRST BROADCAST: 8 January 1966

NB: All except the second, fifth and tenth episodes are currently missing from the BBC archive. Timings for missing episodes are taken from uncorrected off-air audio recordings.

01m 05s A stop-off in Ancient Egypt had been described in *The Pursuers*, Dalek creator Terry Nation's outline for the story that became *The Chase* (1965). The idea was eventually incorporated into *The Daleks' Master Plan*. The episode's location was established in a very long shot of model pyramids, over which the title was superimposed – with the rather obscure *Golden Death* having replaced the original *Land of the Pharaohs*.

In his draft script, Nation's co-writer Dennis Spooner described the main pyramid as "the simple version – rather like those known to have existed near Sakarra [sic: usually Saqqara] ... an earlier version from which the famous 'great' pyramid at Ghiza [sic: Giza] was conceived." In the next episode, however, the pyramid in question is twice referred to, unambiguously, as "the Great Pyramid" – suggesting that this must be the oldest of the pyramids at the Giza complex after all, completed circa 2650 BC. Target Books noveliser John Peel affirms this in the second volume of his two-part *Master Plan* adaptation.

02m 52s The Doctor (William Hartnell) is working to repair the TARDIS lock... since the meddlesome Monk had damaged it in the previous episode, of course. Stage directions called for "an open tool kit" to be seen at the Doctor's feet – yet the TARDIS tool kit was only properly established in later adventures, such as *Earthshock* (1982). Perhaps the Doctor's "diatrab", used here, can still be found in the modern TARDIS toolbox – alongside the "Braxium bouncer mark III" mentioned in *Nikola Tesla's Night of Terror* (2020)?

Hartnell sounds particularly chesty when the Doctor describes the pyramids as "the seventh wonder of this ancient world", and throughout – like he caught a cold that week?

06m 02s After Steven (Peter Purves) and Sara (Jean Marsh) set off for the Monk's TARDIS, which Steven saw materialise a short distance away, the Doctor is watched by Egyptian overseer Tuthmos – played by fight arranger Derek Ware, hitherto glimpsed as (among others) a Saracen warrior in *The Crusade* and a bus conductor in *The Chase* (both 1965).

Tuthmos reports the strangers' arrival to Khepren (Jeffrey Isaac), whom Spooner's original stage directions named a "pyramid builder", and Hyksos (Walter Randall), "captain of the Egyptian guard". Randall, who'd made his *Doctor Who* debut as Tonila in *The Aztecs* (1964), was a particular favourite of director Douglas Camfield's, having featured as El Akir in *The Crusade*.

Khepren's name suggests Khephren (or Khafra, or Khafre, or Chephren; spellings vary), son of Khufu, the pharaoh for whom the Great Pyramid was built. (Most Egyptologists, however, nominate one Hemiunu as the pyramid's architect.) Tuthmos' name resembles that of the four Thutmoses, pharaohs of the 18th Dynasty (circa 1550-1292 BC). Hyksos' name is equally anachronistic, since it describes the invaders/settlers whose arrival in the Nile Delta circa 1650 BC brought about the end of the 13th Dynasty.

Khepren's name suggests Khephren, son of Khufu, the pharaoh for whom the Great Pyramid was built.

07m 00s Steven and Sara see Mavic Chen (Kevin Stoney) and a Dalek emerge from the time machine they thought was the Monk's. In the draft, this led to Sara "taking out her space-gun" – meaning to face the Daleks with fire. "Are you mad?" asked Steven.

07m 30s Having arrested Steven and Sara, Hyksos and his men attack the Dalek, but more Daleks appear... leading into a pre-filmed massacre. Douglas Camfield planned to execute this sequence in 23 numbered shots. Number 13, for example, showed: "Egyptians rushing towards camera. They split L and R revealing Dalek who follows and fills screen." 22, meanwhile, showed: "Egyptian climbing over stone. He cops it and hangs limp like a man electrocuted on a wire." Some of Camfield's shots were dropped on the day, however – because, as production assistant Viktors Ritelis subsequently reported in an internal memo, the supporting artists supplied by the Terry Denton de Gray agency "were a dead loss... incapable of any enthusiasm". Without "painstaking and individual direction", he continued, "little more than a somnambulistic performance could be extracted..."

Lock repaired, the Doctor goes in search of Steven and Sara – and sees the Monk's TARDIS materialise. The Daleks must have landed before, he realises.

13m 48s Not realising the Doctor is trailing him, the Monk (Peter Butterworth) removes his sunglasses as he tries to bluff his way past someone he hears approaching from the other side of a stone block. Stage directions required him to go a few paces further before doing "an enormous double take" at the sight of a Dalek. (Oh, if only this moment survived.)

Chen stops the Dalek from exterminating the Monk, who claims to have heard of the Daleks "by reputation" – which is more than the Doctor had, when he encountered them in the first Dalek serial (1963-64).

Top: The Monk (Peter Butterworth) is confronted by Sara and Steven (Peter Purves).

Above: The Egyptians go on the offensive against the Daleks.

Photo © Barry Newbery.

DOCTOR WHO
DOCTOR WHO

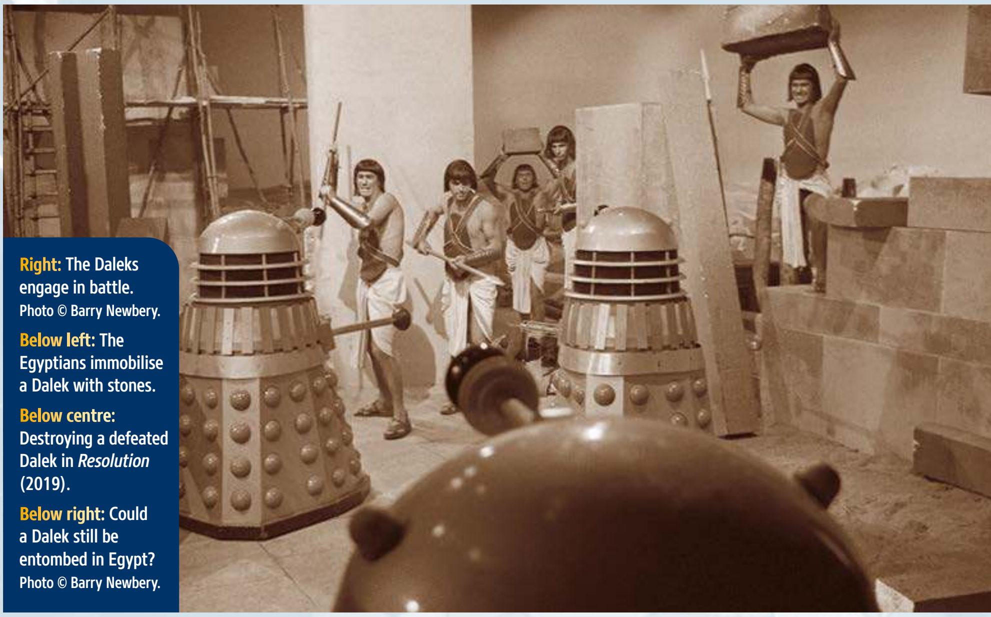
On pain of "elimination", the Monk promises to recover the taranium within one hour – but the Doctor has been listening in...

17m 02s Having fetched an "energy counter" from his stone block TARDIS, the Monk heads off – enabling the Doctor to sneak inside the Monk's ship, muttering a part-audible (and unscripted) line about this "opportunity". Stage directions had the Doctor wondering if the Monk had "again" left the doors unlocked – and it's fair to say, he's made a *habit* of it...!

Next, the Monk's ship changes shape several times – the script suggesting a Greek stone column, a Wells Fargo stagecoach ("doors shut, blinds drawn"), an unearthly tree, an igloo, a space rocket, a sarcophagus, a "Martian like small building, or xeros space-museum" (after *The Space Museum*, 1965), a small six-seater aeroplane... and finally a police box.

22m 00s The Monk's energy counter has helped him locate the Doctor's TARDIS where the Egyptians had placed it – inside the tomb. "Surely you don't think I was going to help the Daleks?" the Monk asks the Doctor. In Spooner's draft, he explained how he was "just on a long voyage. And there's always dictators, rulers, somebody running things wherever you go. It doesn't matter to me who has the power. Pharaohs, Insects, Presidents, Daleks, they're all much of the muchness. I come and go anyway, so why get involved?" At the end of the scene, Spooner intended the Doctor to move in front of the camera – obscuring our view as he advanced on the Monk...

Having contrived to overcome their guards, Steven and Sara find the TARDIS inside the tomb – and see a bandaged hand reaching out from inside a sarcophagus...



Right: The Daleks engage in battle. Photo © Barry Newbery.

Below left: The Egyptians immobilise a Dalek with stones.

Below centre: Destroying a defeated Dalek in *Resolution* (2019).

Below right: Could a Dalek still be entombed in Egypt? Photo © Barry Newbery.

ESCAPE SWITCH

FIRST BROADCAST: 15 January 1966

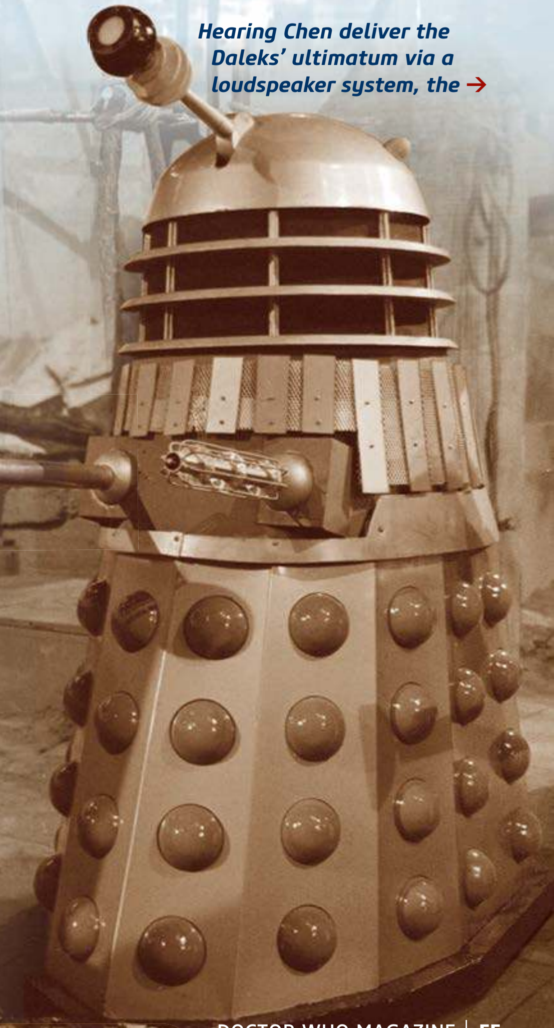
The 'mummy' stands. It's the Monk – bandaged up by the missing Doctor...

03m 06s With the hour's deadline expired, all Daleks prepare to disembark their ship – much to Chen's irritation, who swats a Dalek eyestalk in an unscripted display of petulance.

05m 39s When Steven, Sara and the Monk run into the Daleks, the Monk claims to have brought the Doctor's friends as hostages – prompting Chen to muse, "Yes, that could work. The Doctor's loyalty to his friends is beyond question..." But what makes Chen think that? He might know that the Doctor first arrived on Kembel with a young female companion (ie, Katarina) who never survived the Doctor's subsequent flight in his *Spar*. And he probably knows that, on reaching Earth (in the fourth episode, *The Traitors*), the Doctor left his associate Bret to face Sara... and scarpered. From Chen's perspective, neither suggests the Doctor's fidelity.

07m 21s Held captive in the Daleks' ship, Steven, Sara and the Monk confer – with scripted stage directions noting, shamelessly: "They are guarded by Third Dalek [sic] who is some way away and apparently does not listen to their conversation!"

Hearing Chen deliver the Daleks' ultimatum via a loudspeaker system, the →



WHATEVER HAPPENED TO... THE LOST DALEK?

Loose ends are perhaps inevitable at the end of a story as huge as *The Daleks' Master Plan*. For example: in *Escape Switch*, at the end of the second Daleks/Egyptians battle, a Dalek is immobilised when rocks are used to wedge its base tight. In Dennis Spooner's original draft, this set up a scene in which pyramid builder Khepren declared his intent to order skilled masons to shape the stones piled on top of the Dalek into "a monument of victory" that will "stand as a guardian of the tomb..."

Spooner's intention wasn't entirely clear – but John Peel supplies a proper punchline in his Target Books novelisation, in which Khephren [sic] is asked if he has a shape in mind for this guardian of the Great Pyramid. "Have you heard of the legend of the Sphinx?" comes the reply.

This lost scene originated in Nation's original storyline for *The Chase* (1965), in which one of the Daleks abroad in Ancient Egypt was destroyed, leading the "primitive people" to "build the first pyramid over the spot where the Dalek lies". Best hope that Dalek's still under the desert sands – because who's to say it's not still alive, like the last survivor of the 9th-century Battle of Hope Valley in *Resolution* (2018)?

→Doctor agrees to a rendezvous, where he'll exchange the core for Steven, Sara and the Monk.

16m 03s At the west angle of the Great Pyramid, the Daleks release their hostages, and the Doctor hands the core to Chen – the scripted intention being that the Doctor was "using Chen as a shield against Dalek gunfire". On screen, the Doctor passes the core to Chen, then darts inside the passage leading down into the tomb. In Spooner's draft, Chen hauled the core from the Doctor and legged it: "The Doctor, taken by surprise, goes to move after him..." Whereupon Steven appeared, grabbing hold of the Doctor and practically dragging him back towards the TARDIS.

Oddly, this will prove to be the Doctor's last-ever face-to-face encounter with the villainous Chen.

16m 19s Attacked, the Daleks go after Hyksos' reinforcements... in another pre-filmed fight sequence, shot the day after the previous Daleks v Egyptians battle. Alas, Viktors Ritelis wasn't much impressed with the supporting artists provided on this day, either: "Once again the extras were uninspired, even though they were a different lot..."

17m 35s Outside the TARDIS with Steven and Sara, the Doctor rues the fact that he had to hand the real core over to "Magic – Mavic Chen".

In the Target telling, Khephren [sic] orders his slaves to seal the tomb with the Doctor and friends inside: "In a matter of days, their air would run out, and they would die, horribly... The pyramid could then be unblocked to receive the Pharaoh's body. It would have three spirits waiting to show it the way to the underworld..."

19m 11s The Monk rushes to his TARDIS – shaped like a police box, thanks to the Doctor's intervention. "What's he been up to this time!" he exclaimed in the original draft – before moving forward, "clutching at the telephone box, not sure whether it will explode in his hand..."

The Monk escapes; and the Daleks and Chen prepare to return to Kembel, with the core.

20m 54s The Doctor plans to wire the directional unit that he stole from the Monk's TARDIS into his own ship's circuits, so they can return to Kembel... he hopes, since it's possible that the increased energy rate will "destroy the centre column". This isn't quite as bad as the possibility mooted in Spooner's draft: "That the increased energy rate demanded will smash the TARDIS to pieces. Yes... To pieces."

22m 48s Unaware that the directional unit-less Monk has ended up on an ice planet, the Doctor instructs Steven to "Pull the main switch" – meaning the title *Escape Switch* isn't explained until, not just the final line, but the final word of the episode.

Cue: a terrible flash...

THE ABANDONED PLANET

FIRST BROADCAST: 22 January 1966

Mavic Chen returns to Kembel with the taranium. Meanwhile, the TARDIS crew recover – the Doctor noting that the Monk's directional unit has burned itself out.

04m 26s The scanner shows that they've reached Kembel regardless – prompting the Doctor to tell Sara to have more faith in him in future: "I thought something would work out." This was Hartnell's version of his scripted line: "I was sure it would work."

Nation's first-draft storyline proposed that the TARDIS might make an additional stop en route between Egypt and Varga (the original name for Kembel): "Find themselves alongside a wooden structure." It turned out that they'd landed in the middle of the first ever "atom bomb test" – ie, in the desert at Alamogordo in New Mexico, presumably with the clock ticking down to the moment of first detonation at 5.30am on 16 July 1945. The "wooden structure" was meant to be the tower on which the bomb sat, perhaps.

05m 08s In the conference room on Kembel, the remaining four galactic delegates pass a motion of censure on the absent Chen... in a scene that opened with a shot of Chen's empty chair, followed by a pan to Celation (Terence Woodfield) and Malpha (Bryan Mosley).

Mosley had appeared as the prop man in the seventh episode, *The Feast of Steven*, using his stuntman alias 'Buddy Windrush'. Here, he became the third Malpha, after Robert Cartland in *Mission to the Unknown* and Brian Edwards in *Day of Armageddon*. He'd left the cast of *Coronation Street* in 1963... but he'd return to his most famous role, that of Weatherfield mayor Alf Roberts, in 1967.

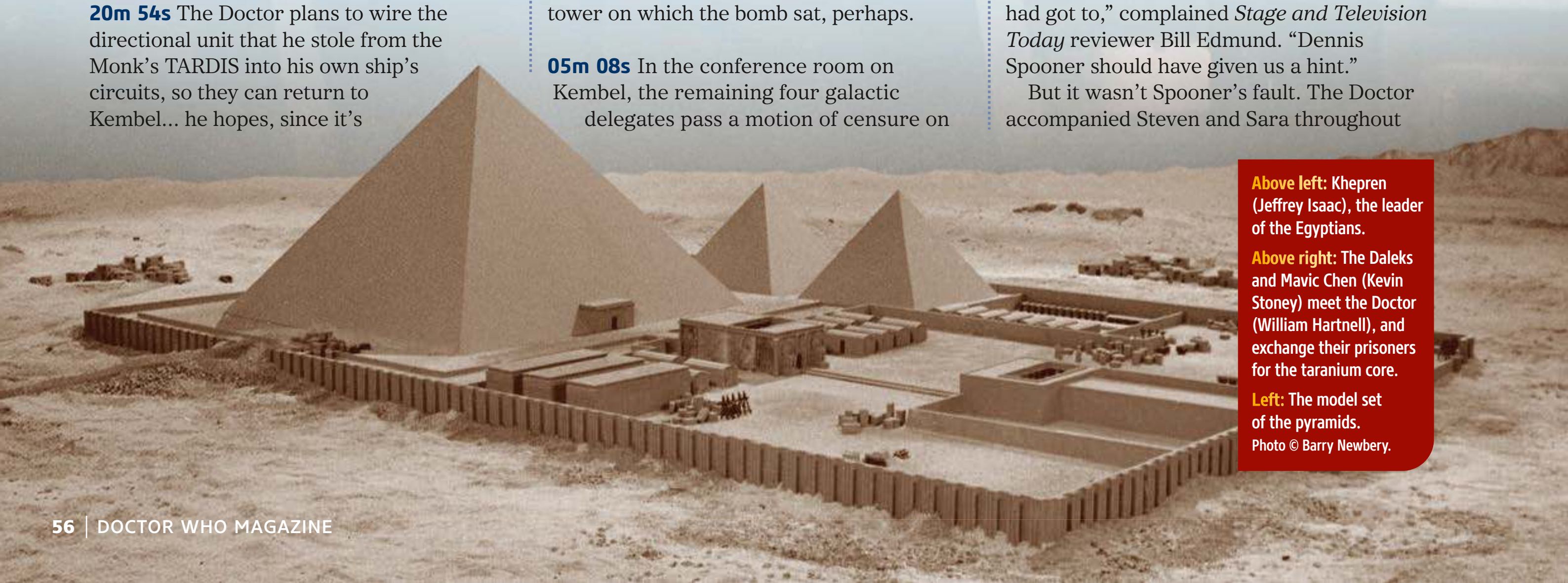
A shot of Gearon (Jack Pitt) and Beaus (Gerry Videl) applauding was followed by a sudden whip pan to the Dalek Supreme on the ramp behind – bringing Chen to the conference room and catching the delegates out.

06m 52s First Beaus, then Celation object to Chen's seemingly privileged position as the Supreme's right-sucker man, prompting Chen to observe, "Though we are all equal partners with the Daleks on this great conquest, some of us are more equal than others" – paraphrasing the revised final commandment in George Orwell's allegorical novella *Animal Farm* (1945): "All animals are equal, but some animals are more equal than others."

Celation calls for Chen's death – but when Gearon moves, Chen shoots him dead.

08m 53s Proceeding towards the Dalek city, Steven tells Sara that he's not seen any Varga plants in the jungle... then suddenly realises that the Doctor is missing: "Where is he?" It's a very good question, since he won't reappear before the next episode. "I was wondering all the time where Dr. Who had got to," complained *Stage and Television Today* reviewer Bill Edmund. "Dennis Spooner should have given us a hint."

But it wasn't Spooner's fault. The Doctor accompanied Steven and Sara throughout



Above left: Khepren (Jeffrey Isaac), the leader of the Egyptians.

Above right: The Daleks and Mavic Chen (Kevin Stoney) meet the Doctor (William Hartnell), and exchange their prisoners for the taranium core.

Left: The model set of the pyramids.

Photo © Barry Newbery.

his draft of this episode… before it was suddenly rewritten sometime after 13 December 1965 to remove the Doctor from all but the first scene. The reason why is a mystery. Certainly, the combative professional relations between Hartnell and producer John Wiles reached their lowest ebb that December, with Wiles declaring his intention to leave the series not long after Hartnell had (seemingly) used a *Manchester Evening News* interview to threaten his own departure. But perhaps Hartnell had simply requested an early finish on the Friday of recording, for some unknown reason? It's worth noting that Hartnell's 58th birthday fell the very next day – a Saturday.

John Peel based this portion of his novelisation on Spooner's draft – in which the Doctor explained the significance of the Varga plants' vanishing, unaccounted for in the television programme: "Whether the Daleks destroyed them or simply let them die out… it can mean only one thing: they no longer need guards. Their invasion plans must be almost ready!"

WHATEVER HAPPENED TO… THE MONK?

The Monk is last seen shivering on an ice planet in *Escape Switch*, after the Doctor steals the directional unit from his TARDIS – swearing: "I'll get you for this, Doctor! I'll get you one day!" That day never came on TV, and the great Peter Butterworth died in 1979 – but the Monk has continued to seek revenge on the Doctor in a variety of spin-off media…

He met the Fifth Doctor when he allied himself with the Ice Warriors in the comic strip *4-Dimensional Vistas* (DWMs 78-83, 1983) and the Seventh in *Follow That TARDIS!* (DWM 149, 1989). In the *New Adventures* novels, the Monk – properly 'Mortimus' – turned out to be the villain behind a particularly vast, reality-altering scheme that ended in *No Future* (Virgin Publishing, 1994). In the Missing Adventure *Divided Loyalties* (1999), the Monk was revealed to be a former classmate of the Doctor's from the Time Lord Academy – where they were fellow members of a secret society, the Deca.

A new regeneration of the Monk (played by Graeme Garden) made his audio-drama debut in *The Book of Kells* (Big Finish, 2010) – by which time (it turned out) he'd gained a companion in the form of the Eighth Doctor's former associate Lucie Miller (Sheridan Smith). Several encounters later, the Monk regenerated into a new body (Rufus Hound's) – making his debut in the Early Adventure *The Black Hole* (2015).

THE NEW
Doctor Who
ADVENTURES
NO FUTURE
PAUL CORNELL

Above: The Monk, trapped on a planet of ice.
Left: *No Future* (1994) by Paul Cornell.
Below: The Daleks' control room on the planet Kembel.
Photo © Raymond Cusick.

Finding the Dalek city unaccountably deserted, Steven and Sara have made their way to the control room – where Sara uses the PA system to summon the Daleks…

16m 26s … thinking that they'll surrender the Doctor if they can be bluffed into believing that Steven and Sara will use the Daleks' own time machine to return to Earth otherwise – their wildly convoluted plan a consequence of that late rewrite. In Peel's novelisation, as in Spooner's original, the Doctor uses the loudspeaker system to try to summon the delegates – reasoning that they must still be around if their ships are still on the launch pad.

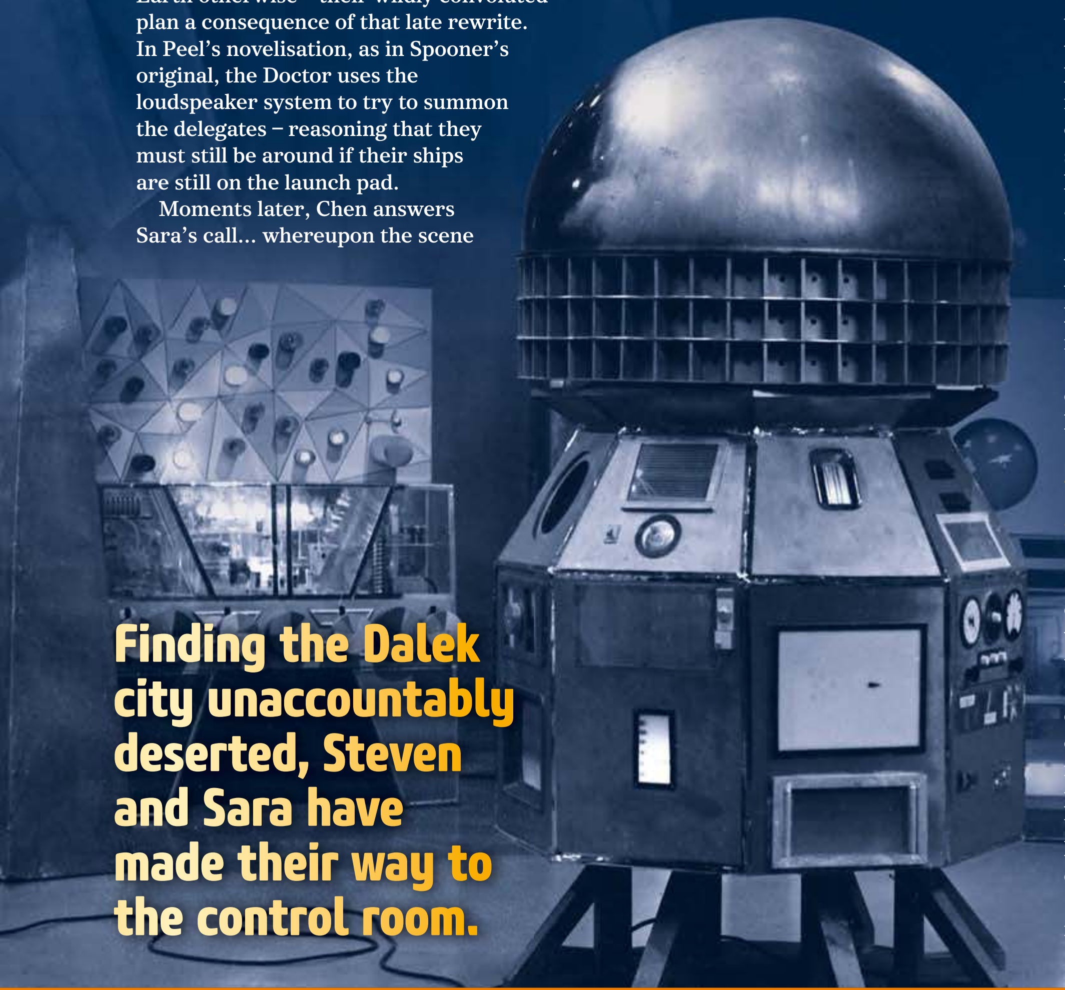
Moments later, Chen answers Sara's call… whereupon the scene cut to a medium shot of him and the delegates, seen through the bars of a cell.

20m 32s Passing through the conference room en route, Steven and Sara have made their way to the detention cell – where the delegates agree that, if released, they'll organise a search of the Dalek invasion force. Which is the last we'll see of the delegates… although spotty Celation, again incarnated by Terence Woodfield, turned up on *Junior Points of View* on Friday 4 February 1966, when he revealed a hitherto unhinted-at taste for whelks. Woodfield would again appear alongside Purves' Steven just six weeks later, playing the Monoid collaborator Maharis in the final two episodes of *The Ark*.

On screen, it's Sara who tells Steven to let the delegates out, leading Chen to call her "a sensible woman", promising that he will see her "justly rewarded". In the Target version, though, Sara raises her blaster at Chen, saying: "The time of retribution… is now!" But the Doctor's cane catches her on the arm, causing her shot to go wild – whereupon he persuades her that Chen is the only person currently able to unite the Earth against the Daleks: "You know that the political chaos that would follow Chen's death would fragment the leadership of the Solar System. He has to live!" This was John Peel's own invention. He told *The Fact of Fiction*: "I felt that, after so long, Sara needed to confront Chen, and wasn't likely to simply let him go…"

From the jungle, Steven and Sara watch the delegates' ships depart – but Chen's* Spar *explodes on the launch pad.

22m 55s Steven and Sara have caught sight of a Dalek… and followed it into a clearing, where it trundles into a tunnel leading underground. The logic of the Daleks' "abandoned planet" plan isn't spelled out on screen, although Nation and Spooner's expanded storyline noted how "the Dalek invasion force are assembled on the only planet that will not be searched" – ie, this one. In Spooner's draft, Sara told the Doctor and Steven how they were "the only ones" who knew: "Do you realize [sic] that this planet will be the only one not searched?" →



Finding the Dalek city unaccountably deserted, Steven and Sara have made their way to the control room.

→ Chen appears – still alive, holding his pistol. He points them down the tunnel: "I'm certain the Daleks will be delighted to see you..."

DESTRUCTION OF TIME

FIRST BROADCAST: 29 January 1966

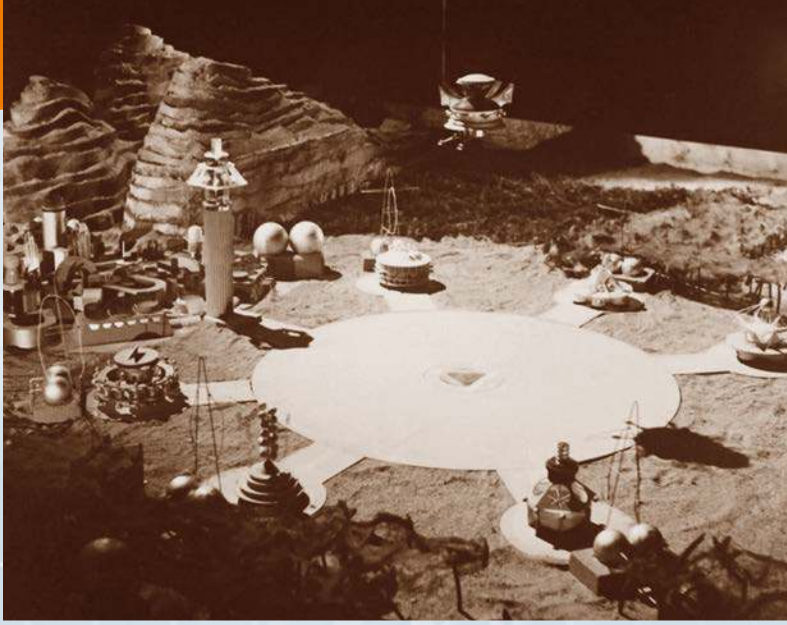
00m 52s The title *Destruction of Time* appeared over a shot of the tunnel that Steven, Sara and Chen entered at the end of the cliffhanger reprise. Spooner's draft was titled *A Switch in Time* – itself switched to avoid the repetition of a word from the last-but-one episode title, perhaps?

Chen thinks the absent Doctor is trying to usurp his position with the Daleks...

02m 18s Lost from Spooner's draft: Sara telling Chen how the only talking she'd do with him "would be with that gun you're holding". To which Chen responded: "Once a Space Security Agent, always a Space Security Agent, eh?" After telling the Doctor how Sara had once thanked him for the honour of being *asked* to kill him, he reminded her: "You took orders very well – as a certain Brett [sic] Vyon found out to his cost..."

On screen, Chen doesn't explain what's made him think that the Doctor is plotting to join forces with the Daleks. Originally, this was because the Doctor and friends had been "so anxious for the Gallactiv [sic] Representatives to leave – I wondered why." Chen laughed when Steven said they meant to stop the Daleks: "And why? Your machine can take you to places the Daleks will never reach! Put yourselves in danger when you can just spirit yourselves away? ... If you must lie you can do better than that!" To which the Doctor replied: "We've listened to your rantings for long enough, Mavick [sic] Chen!"

03m 11s In main central control, the Supreme is informed that an assault division of 5,000 Daleks awaits his orders – and that Chen, Steven and Sara have been arrested. The Target version elaborates on how the Daleks had spent years digging out a series of natural caverns in order to hide their "immense" task force – as seen by the Doctor and friends, on their way to central control: "they were taken across a catwalk hundreds of feet above a huge hangar. Within the vast room were hundreds of Dalek saucers... Daleks on their flying discs were in the air, checking and sealing each of the saucers, ready for their launch."



Right: The model of the spaceship landing area on Kembel. Photo © Raymond Cusick.

Below left inset: *The Fourth Doctor Adventures* Series 8 (2019).

Below centre inset: Bret Vyon (Nicholas Courtney).

Below right: Chen and Karlton (Maurice Browning).

Opposite page top left: The TARDIS on the now barren world of Kembel. Photo © Barry Newbery.

Opposite page top right and below: A Dalek and Sara (May Warden) age to death. Photos © Barry Newbery.

06m 00s The Supreme informs Chen that their alliance is ended. In Spooner's draft, Chen began to "rant and rave and look very wild-eyed" – and the Doctor took advantage of the distraction to prompt his friends to move with him to the nearby Time Destructor.

Also lost from the original: Chen's declaration that "It was always my intention, once conquest was complete, to take command with my own forces" – aided by Karlton and the Venus party mentioned in the fifth episode, we presume (see *Whatever Happened to... the Co-Conspirators?*). Chen went on to claim that he'd needed the Daleks' "war-machine" – but: "Now, that will not be necessary! I, personally, will command the invasion, the Universe will be mine!"

Futilely, Chen shoots at the Dalek Supreme – who orders his minions to pursue him.

07m 55s The Doctor steps out of hiding, telling Steven and Sara that he, too, had followed a Dalek into the bunker... whereupon the narrative resumes as Spooner had intended.

09m 19s With Chen exterminated, the Doctor activates the Time Destructor – telling the Supreme his Daleks can't fire at him and his friends without destroying their own equipment. Which was how his granddaughter's bumbling boyfriend Ian (Roy Castle) had contrived to defeat the Daleks in the parallel reality seen in the movie adaptation *Dr. Who and the Daleks*, released in cinemas the previous summer. (Perhaps the Doctor was watching... or, more likely, one D Spooner.)

10m 37s Having used a Dalek to shield their exit with the Destructor, the Doctor tells his friends to return to the TARDIS. In Spooner's draft, when Sara protested, he snapped: "Do you want to ruin everything? The Time Destructor is already changing the years, the time, and everything you can see." Including the Doctor himself, said Steven. "My dear fellow, I am not of your race," he replied. "What do a few hundred years or so, either way matter?" Which is especially noteworthy, because it would have been the first unambiguous statement of the Doctor's inhuman longevity – something merely implied by events later in this episode. (Series development documents from 1963 gave the Doctor's age as variously 764 and circa 650, but his vast lifespan wouldn't be confirmed on screen until *The Tomb of the Cybermen* in 1967.)

13m 07s Outside, Steven's realised that Sara's gone back for the Doctor... who intends to neutralise the Destructor inside the TARDIS. Meanwhile, Daleks clear an obstruction left by the Doctor – "gliding in single file" along the corridor outside, according to stage directions: "As they go past the camera and out of shot, we pan down and see the sprawled body of Mavick [sic] Chen..." A shot list confirms that this, our last sight of Chen, did indeed come here. But Kevin Stoney would twice return to *Doctor Who*: firstly as Cybermen collaborator Tobias Vaughn in the Camfield-directed *The Invasion* (1968), then as Cyber-resister Tyrum in *Revenge of the Cybermen* (1975).

WHATEVER HAPPENED TO... THE CO-CONSPIRATORS?

Surviving delegates Malpha, Celation and Beaus made it back to their galaxies of origin, we presume. Their heirs, and others, would later form the mysterious Syndicate featured in the eighth series of *The Fourth Doctor Adventures* (Big Finish, 2019).

BBC
DOCTOR WHO
THE FOURTH DOCTOR ADVENTURES

But not all of Mavic Chen's fellow traitors escaped justice. Space Security Service chief Karlton (Maurice Browning) was last seen in the fifth episode, *Counter Plot*, when Chen told him: "Wait till you hear from me, then take your party to Venus" – seemingly planning to double-cross the Daleks. In his novelisation, John Peel reveals that Karlton – who never got word from Chen – was charged with high treason not long afterwards. It transpired that an SSS agent had found Marc Cory's tape in the dead Bret Vyon's possession, upon which Cory had named Chen and Karlton as the Daleks' allies... meaning neither he, nor Bret, had died in vain.

DOCTOR WHO
DOCTOR WHO

13m 28s As winds race through the jungle, the Doctor sees that Sara is beginning to age rapidly... in the first of the set-piece film sequences that concluded *The Daleks' Master Plan*. Cutting scripts detail these scenes shot by shot. Number 3, for example, was a close-up of the Doctor "turning clockwise into shot" then delivering a shocked "Sara!" Shocked, because number 4 was a medium shot of Sara – beginning with her "head down against the wind", then looking up: "She is old and haggard..." In 6, she told him to "Keep moving!" and moved out of frame right – whereupon we cut back to a close shot of the Doctor in 7, "horror and pity" on his face.

Having moved on against the wind in long shot in 8, the first sequence ended with Sara moving into frame for a close shot: "She looks at her hands, touches her face, attempts to conceal her rising panic and revulsion, and staggers out R." Which sounds very similar to the beginning part of the ageing-to-death sequence that concluded Hammer Film Productions' epic H Rider Haggard adaptation *She*, released in cinemas the previous spring – in which Major Holly and his companion Job (played by big screen 'Dr Who' Peter Cushing and his soon-to-be companion Bernard Cribbins) watched the eponymous She (Ursula Andress) regard her suddenly wrinkled hands with, well, panic and revulsion...

A second, single-shot sequence as they stumbled on was the last we saw of Jean Marsh as Sara – but she'd return to *Doctor Who* 23 years later, as wicked witch Morgaine in *Battlefield* (1989). In the third sequence, she was replaced by the tiny, then 74-year-old May Warden – whose appearance as the aged Countess Sophie opposite Freddie Frinton's butler character in the 18-minute comedy skit *Dinner for One* (1963) airs on German TV every New Year's Eve to this day. Shot 13 was a hand-held tracking shot showing "Old Sara" moving along – followed by 14, in which the Doctor's legs came into view: "He falls down and drops the Time Destructor out of shot forward." The Destructor was hurled into 15, a locked-off shot of the device partially obscured by bushes... which disappeared in a mix to the otherwise identical 16. Stock footage of speeded-up clouds indicated time passing; after this, the jungle had vanished, replaced by desert.

17m 00s Leaving the shelter of the TARDIS, Steven rushes over to his friends' dust-covered bodies. Here, the cutting script details a couple of startlingly horrific images – again, perhaps inspired by the eventual crumbling-to-dust suffered by Hammer's She Who Must Be Obeyed. In 25, Steven's cry of "Sara!" led to a "whip-tilt" to a grey-wigged head of Sara: "We see no features. Pan along right arm to see skeleton's hand coming out of sleeve." After Steven's horrified reaction in 26, and more rushing clouds in 27, we returned to Steven looking back down at Sara with "greater horror" still: "Skeleton hand has gone, in place are skeleton's fingers traced out in bicarbonet [sic] of soda as if they are the remaining lime deposits of what was the skeleton..." It's possible, however, that these particular shots were never shown. On 18 January 1966, producer John Wiles sent a memo to a superior, apologising for the under-running of this final episode: "This happened because I had to insist on making certain cuts, for policy reasons, in a film sequence... the loss of two shots was responsible."

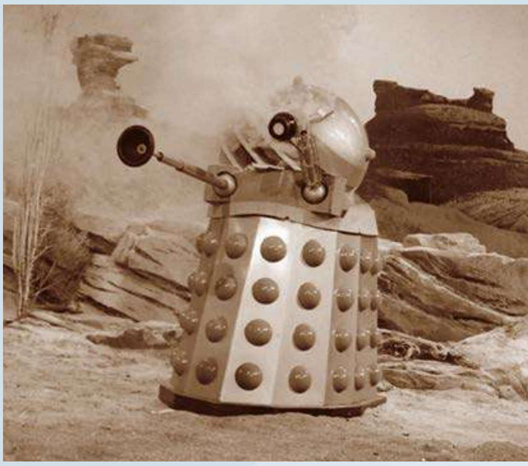
FURTHER INFO

DVD Surviving episodes and clips included in three-disc set *Lost in Time*
COMPANY BBC Worldwide **YEAR** 2004
AVAILABILITY Out now

SOUNDTRACK
COMPANY BBC Audio [CD] / Demon Records [LP]
YEAR 2019 [CD/LP]
NARRATOR Peter Purves
AVAILABILITY CD in *The Lost TV Episodes – Collection Two: 1965-66*/Out now

NOVELISATION
The Daleks' Master Plan: Part II – The Mutation of Time
COMPANY WH Allen & Co/ Target Books
YEAR 1989
AUTHOR John Peel
AVAILABILITY Out of print

AUDIOBOOK
The Daleks' Master Plan: Part II – The Mutation of Time
COMPANY BBC Worldwide
YEAR 2012
READ BY Peter Purves, Jean Marsh, Nicholas Briggs
AVAILABILITY Out now



Back in the TARDIS, they watch as four Daleks are de-evolved into embryos.

19m 19s Terry Nation's earliest version of the storyline had ended with the "regression of the Daleks" – a phrase begging to be used as a title, someday. In the second, more detailed storyline submitted by Nation and Spooner, the Doctor managed to turn the Daleks' own "time mechanism" against them. Inside the TARDIS, insulated from its effects, the Doctor, Steven and Vicki watched as the planet, and the Daleks, disappeared back into time: "We see evolution in reverse – the Daleks reverting to microbes in the mud..."

On screen: shot 49 was a low-angle medium shot of two Daleks twisting out of control, followed by a similar shot of another Dalek exploding; shots 52 and 54 showed embryo Daleks "squirming in sand" then falling still; and locked-off shot 55, showing four Daleks "twisting against desert", was mixed to an identical shot without Daleks, to give the impression of their disappearance. This was followed by a close shot of the Time Destructor as it stopped flashing – ie, as its taranium core burned out: "Zoom in to it to emphasise sudden silence." The sequence ended with a long shot of the silent desert... then another angle of the same.

21m 38s Outside, the Doctor tells Steven that "the one thing that Sara lived for was to see the total destruction of the Daleks. Well, now it's all over..." By this estimation, though, Sara died in vain – because far from being totally destroyed, they'll be back in *The Power of the Daleks* (1966).

The TARDIS dematerialises from Kembel.

***Next Episode: War of God* DWM**

As winds race through the jungle, the Doctor sees that Sara is beginning to age rapidly...

By chance, Steven causes the Destructor to go into reverse, and the Doctor begins to recover.

The DWM Season Survey 2020

It's time for you to give us your views about the latest series of *Doctor Who* in our annual Season Survey. Every episode from *Spyfall* Part One through to *The Timeless Children* is covered in the poll. It's been an incredible run of stories – but which has been the best of the best? That's what this poll aims to find out.

There's also a merchandise section, so give us your views on your favourite releases of 2019, as well as on **DWM** itself. Please fill in each category as instructed, putting additional comments on a separate piece of paper if there's no room on the form itself. You don't need to fill in every category – just concentrate on those you have an opinion on.

You can find a copy of this form on the **DWM** website at *doctorwhomagazine.com* Plus, photocopies are acceptable, as are scans attached to an email – send those to *dwm@panini.co.uk* with '**DWM** Season Survey 2020' as the subject line. Otherwise post your form to:

DWM Season Survey 2020
Doctor Who Magazine
Panini UK Ltd
Brockbourne House
77 Mount Ephraim
Tunbridge Wells
Kent, TN4 8BS

The closing date for forms to arrive is 31 May 2020. Thank you for taking part!

FAVOURITE STORY

Nominate your favourite three stories from the following list:

- ***Spyfall*** (Parts One and Two)
- ***Orphan 55***
- ***Nikola Tesla's Night of Terror***
- ***Fugitive of the Judoon***
- ***Praxeus***
- ***Can You Hear Me?***
- ***The Haunting of Villa Diodati***
- ***Ascension of the Cybermen/ The Timeless Children***

1 ______________________
2 ______________________
3 ______________________

FAVOURITE VILLAIN

Nominate your favourite three baddies from any of the stories this series.

1 ______________________
2 ______________________
3 ______________________

FAVOURITE CREATURE

Nominate your favourite three aliens, monsters, robots or creatures from any of the stories this series.

1 ______________________
2 ______________________
3 ______________________

FAVOURITE EFFECTS

What were your favourite three effects sequences (which could be physical effects, prosthetics or CGI etc) from any of the episodes from this season?

1 ______________________
2 ______________________
3 ______________________

FAVOURITE MUSIC

Which stories featured your favourite incidental music from composer Segun Akinola?

1 ______________________
2 ______________________
3 ______________________

FAVOURITE SET DESIGN

What were the three most impressive sets in this series?

1 ______________________
2 ______________________
3 ______________________

POLICE PUBLIC CALL BOX
ROSE TYLER
THE DIMENSION CANNON
DOCTOR WHO
THE FLIGHT OF THE SUN GOD
SCRATCHMAN
TOM BAKER
DOCTOR WHO
THE COLLECTION
SEASON 23

DWM POLL

BEST ISSUE

Choose your favourite three issues from the following: **DWM** issues 534-546, **DWM** Special Editions 51-53 (*The 2019 Yearbook*, *Costume Design* and *Target Books*), *The Essential Doctor Who: Relative Dimensions* and *The Doctor Who Companion: The Twelfth Doctor* Volumes One and Two.

1 ______________________________
2 ______________________________
3 ______________________________

BEST COVER

Choose your favourite three covers from the issues listed above.

1 ______________________________
2 ______________________________
3 ______________________________

BEST INTERVIEW

Which were your three favourite **DWM** interviews from 2019?

1 ______________________________
2 ______________________________
3 ______________________________

BEST SPECIAL FEATURE

Which were your three favourite **DWM** special (ie, non-regular) features from 2019?

1 ______________________________
2 ______________________________
3 ______________________________

BEST REGULAR FEATURE

Please give **DWM**'s regular features a mark out of 10, with 10 meaning 'I love it!' and 1 meaning 'I hate it!'

Production Notes ___
Gallifrey Guardian ___
Galaxy Forum ___
Public Image ___
Out of the TARDIS ___
Episode Previews ___
Cosplay ___
The Time Team ___
Comic Strip ___
The Fact of Fiction ___
Reviews ___
Crossword ___
Competitions ___
Coming Soon ___
The Blogs of Doom ___

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MERCHANDISE POLL

BOOKS

Of the *Doctor Who* books (both fiction and non-fiction) published in 2019, which were your three favourites?

1 ______________________________
2 ______________________________
3 ______________________________

AUDIO RELEASES – BIG FINISH

Of the audios released in 2019 by Big Finish, which were your three favourites? This category includes any Big Finish audio featuring characters from the universe of *Doctor Who*.

1 ______________________________
2 ______________________________
3 ______________________________

AUDIO RELEASES – BBC AUDIO

Of the *Doctor Who* audios released in 2019 by BBC Audio, which were your three favourites?

1 ______________________________
2 ______________________________
3 ______________________________

OTHER MERCHANDISE

What were your three favourite items of *Doctor Who* merchandise (other than books and audios) released in 2019? Items can include toys, games, models, clothing, DVDs and Blu-rays etc.

1 ______________________________
2 ______________________________
3 ______________________________

DOCTOR WHO
INFINITY
THE SILENT STREET OF BARRY ISCARO
DOCTOR WHO
RECONNAISSANCE DALEK

Above: Peter Nolan cosplays the Fifth Doctor.

The Fifth Doctor

Although widely perceived as one of the most unchanging outfits in the series' history, there is a lot more to the Fifth Doctor's cricket whites than meets the eye...

Feature by **PETER NOLAN**

There are several topics of conversation that inevitably arise whenever three or more *Doctor Who* fans assemble. Ordinary people have the weather, buses and the telly to fill those pauses in small talk. *Doctor Who* fans have UNIT dating, the Doctor's erratic age, and making all the logos on their shelf match. (And at this point, let's take a moment to bow our heads and remember 'does Paul McGann count?' – which served this community so well from 1996 to around 2008, but now lies in an unmarked grave.)

Another of these well-worn topics is the question 'clothes or costume?' Should the Doctor simply look like he-she grabbed whichever clothes happened to be to hand that morning – with perhaps some concession to a sense of personal style? Or should he-she have an overtly designed – and, crucially, largely unchanging – outfit? Of course, it's a question based on a flawed premise. Every character in *Doctor Who* is wearing a costume. Whether it's the high-street style of Jackie Tyler, or Adric's utilitarian pyjama set, whether it's hired from a costumier or custom-made, all of the outfits are carefully thought out and assembled. There's no grasping at the back of the wardrobe for a clean shirt, only the carefully crafted illusion of it. And it's all in the name of communicating something about the character.

Right: Cosplayer Ellie Collins.

Photo © Aaron Lowe Photography.

Far left: Peter Davison as the newly regenerated Doctor in *Castrovalva* (1982).

Above: An older Fifth Doctor in *Time Crash* (2007).

Left and bottom right: Peter Nolan evokes his inner Davison.

Below: Cosplayer Stephanie Moses-Lange.

Bottom left: Peter Nolan's costume on a hat stand.

The first decision you need to make is which version of the costume you want to pursue – because it subtly evolves over time.

So what does the Fifth Doctor's costume tell us about him? Perhaps most important is the way that he initially chooses his clothes. Although some Doctors have worked from a limited choice (based, for example, on which hospital lockers have been left open), it's still been *their* choice. But Peter Davison's incarnation doesn't get to play around in the TARDIS wardrobe room, mixing and matching different items and rejecting some options in favour of others. Instead, his new cricket whites are presented to him, fully formed, hanging in a corridor like a gift from the TARDIS itself. No, not a gift. An *instruction*.

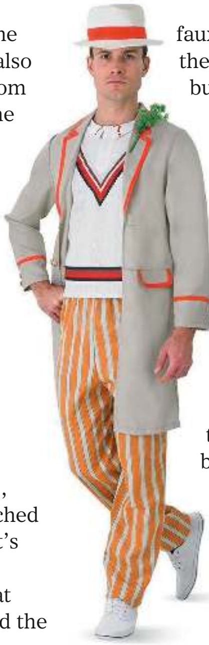
It's fitting as, contrary to what some might claim, the Fifth Doctor is not all bland pleasantries. He's tetchy and irritable and spends most of his tenure biting his tongue and rolling his eyes in an effort not to say things he'd plainly like to. And suddenly, his costume and the message it sends make perfect sense. It isn't a projection of the Doctor as he is, but of the man he *wants* to be. Decades later, showrunner Steven Moffat would posit that 'the Doctor' isn't a name or even a disguise. It's a promise made to oneself. But the Fifth Doctor is a Time Lord who wears his promise not just on his sleeve but all over. No wonder it's so (relatively) unchanging and uniform. Promises are like that, if you mean them.

But if you're trying to put together the Fifth Doctor's look for yourself, how to go about it? The first decision you need to make is which version of the costume you want to pursue – because it subtly evolves over time. Between 1982's *Castrovalva* and 2007's *Time Crash*, Davison works his way through five different shirt designs, three different types of cricket jumper, two different trouser patterns, two hat designs and two brands of trainers. And then, for good measure, he has his hatband sewn on upside down in the fever dream that is 1993's *Dimensions in Time*. The iconic beige frock coat with red piping is the only true constant.

Having decided on the combination of clothes to go for, you effectively need to choose between three main routes: assembling a cheap replica, ordering a high-end bespoke tailored version, or making your own. But you can also mix and match – combining cheaper pieces with higher quality ones is always →

→ a great way to 'lift' a costume while keeping prices down. It also gives you a baseline to build from – replacing elements one by one with newer, more expensive pieces as and when you can.

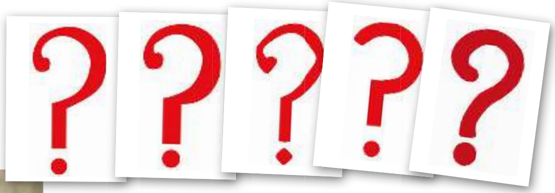
This is the path **Doctor Who Magazine** has taken with the version presented here. Like Trigger's infamous broom in *Only Fools and Horses*, almost every part of it has been modified or replaced since it was first put together. Indeed, it started life as a Rubies' Costumes costume-in-a-bag: a version so basic that the 'shirt', 'jumper' and coat were all stitched together. But three years on, it's come a long way.

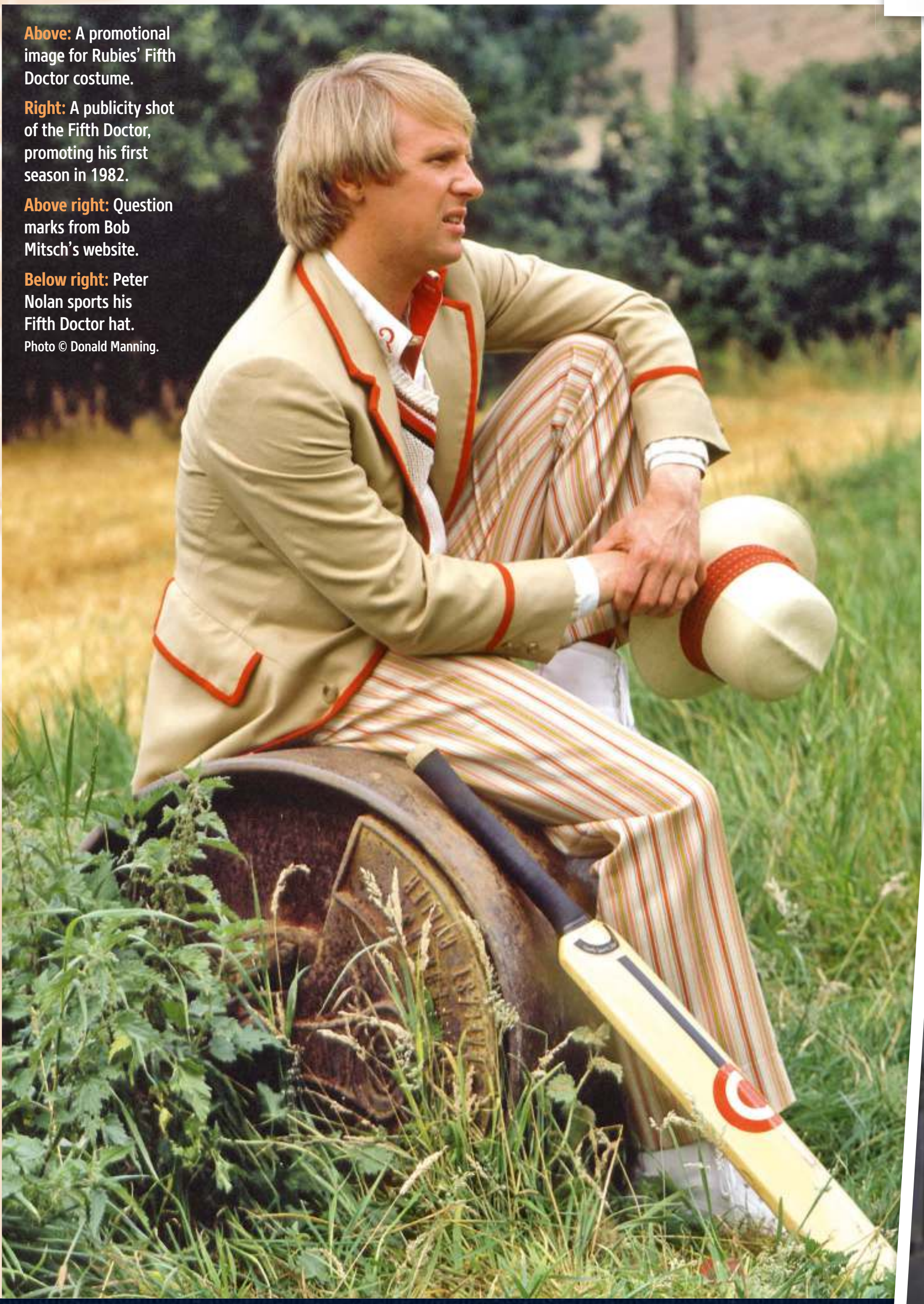


The first change made to that original costume was to discard the faux shirt and jumper. You could just draw the question marks on a regular shirt, but a much more satisfying outcome is easier to achieve than you might think. The *itailor.com* website allows you to create your own shirt recipe, custom-made to your measurements.

Picking red-contrast inner collar, cuffs and button thread, along with white buttons, is a fast and effective way of getting the Season 19/20 (1982-83) look. Unfortunately, however, they don't allow you to mix colours, so the Season 21 (1984) green-red combination is out. From there, embroidery companies will be able to take your shirt and put the question marks on. You can get a generic one, but thanks to Bob Mitsch's Honorary Doctor blog (*honorarydoctor.livejournal.com*) you can download a template of all the various question marks.

You could just draw the question marks on a regular shirt, but a much more satisfying outcome is easier to obtain than you might think.





Above: A promotional image for Rubies' Fifth Doctor costume.

Right: A publicity shot of the Fifth Doctor, promoting his first season in 1982.

Above right: Question marks from Bob Mitsch's website.

Below right: Peter Nolan sports his Fifth Doctor hat. Photo © Donald Manning.

The original Fifth Doctor jumpers appear to have been custom-knit in-house by the BBC. Though not identical, the popular cricketing outfitters Gunn and Moore make one similar in general style to the Season 21 version, while the official licensee, Lovarzi, makes a replica of its predecessor. Witty knitters can even seek out 1986's *Doctor Who Pattern Book* for instructions.

The trousers are one element for which there aren't many cheap options. The pair supplied with the Rubies' costume, although not proper trousers (there are no pockets for starters), still look far more accurate than many more expensive options. It's no surprise, then, that this is the one element to survive our costume upgrades down the years. Your only real alternative here is to select one of several attempts to replicate the pattern on the resource *spoonflower.com* (searching for 'Fifth Doctor') and attempt to make the trousers yourself from scratch, or get a tailor to make a pair for you.

WER IST DER DOKTOR?

One of the most challenging routes a cosplayer can take is making their costumes themselves. German-based Stephanie Moses-Lange (known, appropriately, as 'GermanCompanion') is one such fan.

Mixing skill and determination in equal measure, Stephanie is driven by an adoration for 1980s *Who* that few can equal; even her 2019 calendar was a vintage Colin Baker one in which days and dates happened to line up with last year's. This love also expresses itself through her cosplay. Not only does she cosplay as the Fifth Doctor, but also as his companion Tegan and his arch-enemy the Master. Most impressive of all, however, is that Stephanie crafts the bulk of her costumes herself.

While she uses the official Lovarzi jumper and braces from Steven Ricks, she made the coat and hatband herself and embroidered her own question marks. Her replica of the Doctor's masquerade costume from *Black Orchid* (1982) is completely her own work, as is her Tegan air-hostess uniform. Her take on Anthony Ainley's Master, who so often bedevilled the Doctor in the 1980s, is heavily modified from a velvet jacket and trousers she found – adding the Master's distinctive embroidered collar, among other features.

POLICE PUBLIC CALL BOX

Steven Ricks is one tailor who always does an excellent job. His version of the frock coat is simply unparalleled and indistinguishable from the real thing. The internet is awash with websites offering cheaper versions of the frock coat, but they often have issues arising from being made by people working in an anime style. The version presented in these pages is one of these, but it's been modified by a local tailor to bash it into a more Davison-esque form.

Ricks also makes an accurate and highly detailed replica of the Fifth Doctor's hatband. Attractive and eye-catching, that's one element well worth obtaining to bind together the look. It's a good idea to splash out on a proper rollable Panama hat to put it on, too.

Add a decorative vegetable and a generic pair of white leather (or fake leather) trainers and you're good to go.

Until recently official replicas of the Fifth Doctor's celery were available from Abbyshot. However, since Abbyshot's licence expired, these items have become harder to find – which is a shame, as the celery sums up the Fifth Doctor perfectly. Few Doctors have tried so hard to tone down their alien-ness, and the happiest we ever see this incarnation is when he's accepted as just one of the lads at a cricketmatch.

But the celery is always there to give him away; it's the symbol of a man who tries so very hard to get it right.

With the Fifth Doctor, our hero has never looked more like an alien cosplaying as a human. And when we cosplayers cosplay as him cosplaying as a human... Infinite recursion! **DWM**

Top left: Stephanie Moses-Lange as the Doctor in the TARDIS.

Top centre: Stephanie as the 1980s Master.

Above right: Stephanie as the Doctor in 1982's *Black Orchid*.

Far left: Ellie Collins wearing a coat from an online cosplay outlet. The jumper and trousers were specially made. Photo © Aaron Lowe Photography.

Left above: Stephanie as the Doctor's companion Tegan Jovanka.

Left below: Stephanie as the Fifth Doctor, in the mood for cricket.

APOCRYPHA

The adventures we *might* have missed between television episodes...

The FISH MEN of KANDALINGA

Feature by **STEVE LYONS**

"It was rare indeed that he actually interfered very actively in the affairs of any of the strange worlds he had visited but this time he had had no choice."

The TARDIS lands on a world of water, enslaved by alien invaders. Its amphibious natives have become a labour force – and also a foodstuff – for the Voord. The invaders were exiled from their home world millions of years ago, thanks in part to the Doctor's interference. With his advanced knowledge, and his spaceship's powerful engines, they can finally return...

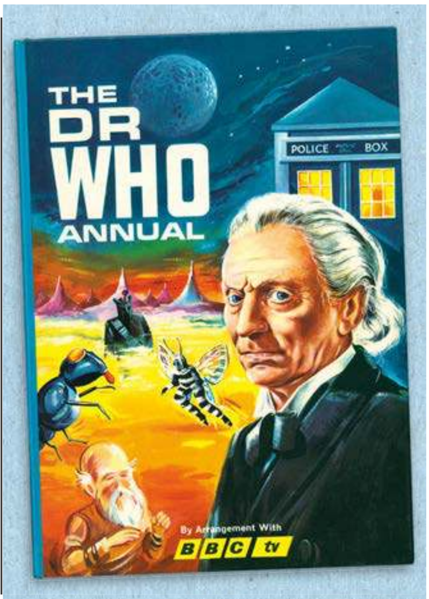
So, what are the Voord exactly?

Are they rubbery monsters or men in rubbery suits? From their single TV appearance in 1964's *The Keys of Marinus*, and with all due deference to the pioneers of *Doctor Who* and their limited budgets, it's difficult to tell.

In an early scene, the Doctor and friends find a Voord skin on a beach, which they take to be a "protective suit" – the creatures having just emerged from a sea of acid. But then, after days on dry land, we find the Voord still stumbling about in their ungainly flippers, their heads still swathed in clinging black.

From on-screen evidence alone, the wetsuit theory seems the more likely. For *Doctor Who*'s earliest merchandisers, however, it presented a peculiar problem. What would be the point of licensing said monsters, if you have to change their iconic appearance by disrobing them?

No matter that the Voord were zipping about in spaceships now (as they did in a series of sweet



What is it? A story in the first *Dr Who Annual*.

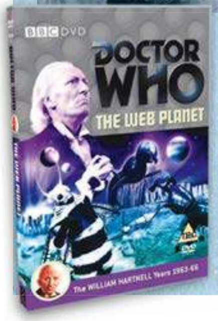
Who wrote it? Unknown, but long rumoured to be the series' original story editor, David Whitaker.

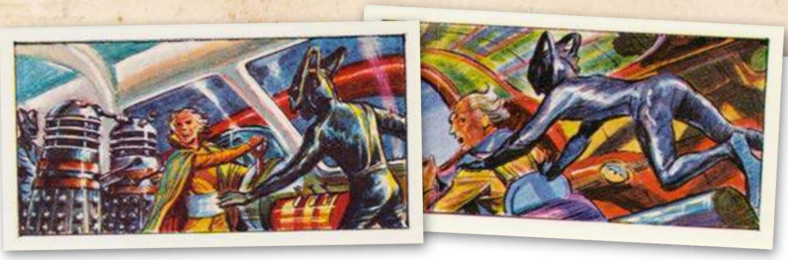
When was it? September 1965.

Where does it fit? The First Doctor is travelling alone, at some point after 1964's *The Keys of Marinus*. Another story in this book suggests that he hasn't met the Sensorites yet.

Why does it matter? It redefines *Doctor Who*'s second-oldest monsters.

How do I find it? Thanks to a high print run, it isn't hard to track the first *Dr Who Annual* down. Its contents also appear in PDF form on the BBC DVD release of 1965's *The Web Planet*.





cigarette cards released in 1964), about as far from any sea as you can get – the rubber simply had to stay.

The *Fishmen of Kandalinga* settles the matter once and for all. It confirms that we are seeing the Voord au naturel. Indeed, those encountered by the Doctor in this story have never met a human-like being before, though they have race memories of them.

The Voord (on TV, the plural form Voords is sometimes used, but never here), lacking any facial features, are blind and mute. Their antennae are natural too. They are “telepathic organs” that allow the Voord to sense the world around them and communicate by “thought-speech”. Their leader, more powerful than the others – at one point, he refers to his fellows as “cattle” – can exert control over other, weaker telepathic creatures.

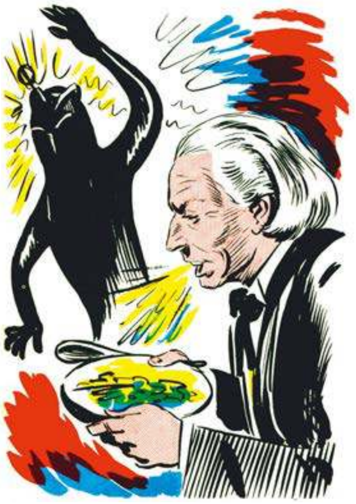
David Whitaker may or may not have written this story. Whoever did, in an age before home video, had access to old *Doctor Who* episodes or scripts – or an excellent memory. The Doctor’s trip to Marinus is recounted in some detail; and a couple of travel dials from that story, along with two actual Keys of Marinus, appear.

Millions of years have passed in the interim, during which the Voord fought and lost a war for which their legends blame the Doctor. The last few hundred survivors were removed from their planet in a spaceship, powered – like the TARDIS, the Doctor assumes – by antigravity. They found refuge on the planet Kandalinga.

In a neat little detail, they have corrupted their own history. They refer to the ancient enemies who vanquished them as Arbitans – named for the one-time leader of the human race on Marinus, again as seen on TV.

The Voord are highly sensitive to noise – a trait they share with the Sensorites, who appear elsewhere in this annual. It’s perplexing that, having noted this weakness, the Doctor makes no use of it whatsoever. Instead, he defeats the Voord leader by snapping off its telepathic organ. His surprise attack sends the creature reeling, while also releasing the Fishmen from its control, allowing them to rise up in rebellion against their cruel masters.

The Voord, of course, have returned to plague the Doctor several more times in various media, with some of those stories exploring their alien natures in even more depth. Never again have they been portrayed as just men in rubbery suits. **DWM**

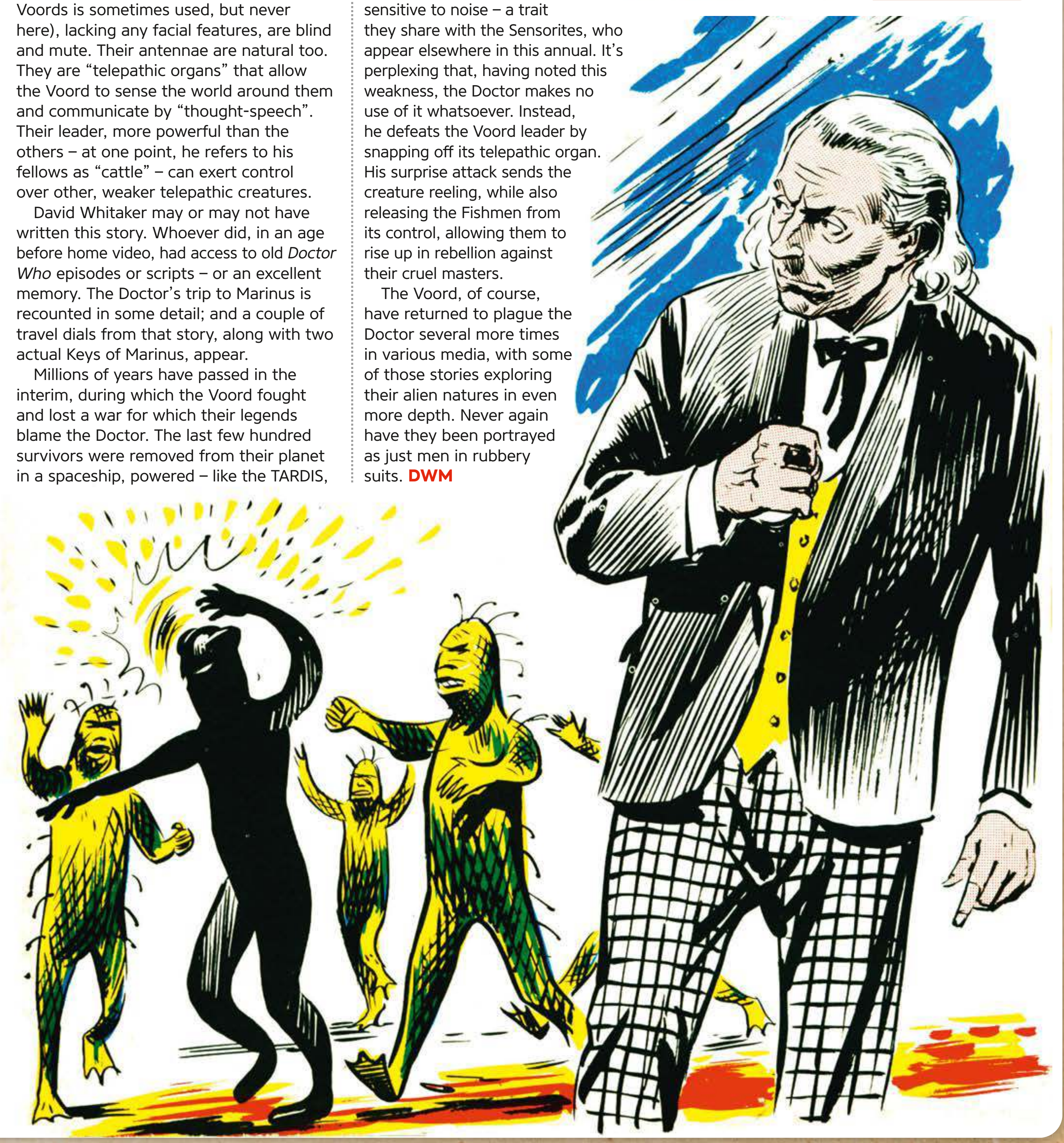


Opposite page below centre: Barbara (Jacqueline Hill), the Doctor (William Hartnell) and Ian (William Russell) find the “protective suit” of a Voord in the first episode of *The Keys of Marinus* (1964).

Opposite page below right: Susan (Carole Ann Ford) is attacked by a Voord in a publicity photo for *The Keys of Marinus*.

Far left: Richard Jennings illustrated these sweet cigarette cards from 1964.

Left and below: Illustrations by Walter Howarth from *The Fishmen of Kandalinga* (1965).



Reviews

Our verdict on the latest episodes and products.

Audio Frequencies

Reviewed this issue

- ***The Psychic Circus***
  Featuring the Seventh Doctor
  RRP £14.99 (CD), £12.99 (download)
- ***The Twelfth Doctor Chronicles: Volume One***
  Featuring the Twelfth Doctor, Danny Pink and Petronella Osgood
  RRP £22.99 (CD), £19.99 (download)

Available from bigfinish.com

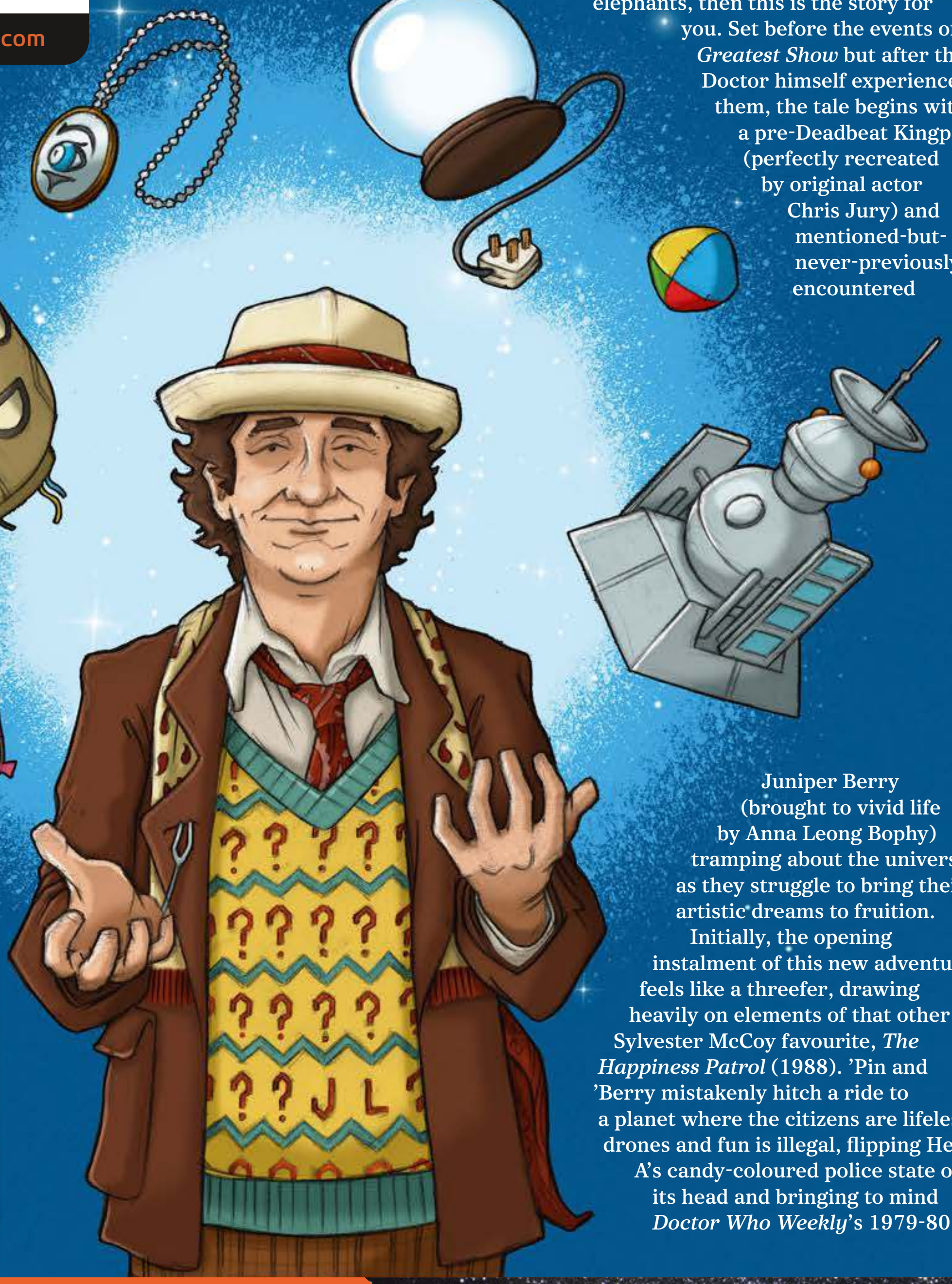
Review and illustration by **JAMIE LENMAN**

Given Big Finish's freedom to frolic in *Doctor Who*'s vast galactic playground, it's laudable that the majority of its output focuses on original creations and situations, excepting the main character of course. Which makes it all the more exciting when it *does* decide to buff up some treasured gem from the show's past…

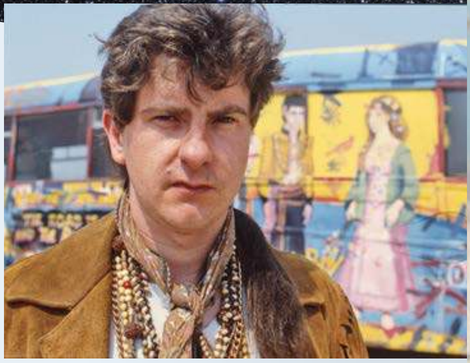
Though all too brief, the Seventh Doctor's 1987-89 run of televised stories provides an enviable cast of creatures and companions for audio purposes. Ancient genie Fenric, for example, reared his evil head a few years ago, and the Counter-Measures team from *Remembrance of the Daleks* (1988) is enjoying its own ongoing series. Now Stephen Wyatt, writer of *Paradise Towers* (1987) and *The Greatest Show in the Galaxy* (1988-89), gives us a twofer by revisiting both in *The Psychic Circus*.

If you've ever wondered how such a disparate band of hippies and psychopaths ended up on a dustbowl planet in the thrall of three fibreglass elephants, then this is the story for you. Set before the events of *Greatest Show* but after the Doctor himself experienced them, the tale begins with a pre-Deadbeat Kingpin (perfectly recreated by original actor Chris Jury) and mentioned-but-never-previously-encountered Juniper Berry (brought to vivid life by Anna Leong Bophy) tramping about the universe as they struggle to bring their artistic dreams to fruition.

Initially, the opening instalment of this new adventure feels like a threefer, drawing heavily on elements of that other Sylvester McCoy favourite, *The Happiness Patrol* (1988). 'Pin and 'Berry mistakenly hitch a ride to a planet where the citizens are lifeless drones and fun is illegal, flipping Helen A's candy-coloured police state on its head and bringing to mind *Doctor Who Weekly*'s 1979-80



BBC
DOCTOR WHO
A FULL CAST AUDIO DRAMA
starring SYLVESTER McCOY
THE PSYCHIC CIRCUS
by STEPHEN WYATT
featuring JAMES DREYFUS, CHRIS JURY and IAN REDDINGTON



comic strip *City of the Damned*. They're even confronted with their very own ersatz Thatcher and threatened with an eternity of instructional videos – until the Doctor intervenes, however indirectly, and sets them on their way to the planet Segonax.

Echoing the opening scene of *The Greatest Show in the Galaxy*, we find the Doctor practising his juggling in the TARDIS, something that will recur many times throughout the piece, perhaps reflecting the way the script itself juggles so many different times, places and peoples. The Psychic Circus of the title refers not only to Kingpin's nascent performance troupe but also the dizzying web that the Doctor finds himself in, jumping back and forth on the psychic plane, guided by our old friend the junk-mail robot. As such, the Doctor is kept separate from the rest of the protagonists for much of the story, only arriving on said dustbowl planet at roughly the halfway point. Before this, he returns to the infamous corridors of Paradise Towers, as yet spotless and uninhabited, where he encounters a familiar grinning face...

Ian Reddington's Chief Clown must surely be one of the great one-off villains in the whole of *Doctor Who*, and here he slips back into the old greasepaint as if he'd never scrubbed it off. Reddington plays the unnamed clown as a much more timid, hesitant creature when we first meet him, lurking in the high-rise, which initially feels at odds with his on-screen persona. Then gradually, as the story progresses, he's imbued with more and more confidence until eventually the familiar deep snarl escapes his throat. At this point we can see just how delicately Reddington is handling the clown's personal evolution from aspiring acrobat to murderous slave, and it's a terrifying experience.

McCoy plays the later, darker version of his Doctor with audible relish, though still allowing his playful side to shine through, as in the reprise of his 'magic act' from the 1988-89 serial, featuring yet more juggling. Indeed, fans of the Doctor's fast-talking defeat of the robotic bus conductor and his rulebook besting of the Deputy Chief Caretaker will enjoy a similar encounter with the tinhead ticket-taker in the third episode; it's hard to begrudge Wyatt the occasional playback of some of his greatest hits.

But whose is the disembodied voice that coaxes and cajoles Kingpin's crew into deeper and deeper trouble? Given his central presence on the CD cover, I don't think it's spoiling anything to say that it belongs to James Dreyfus' delightfully dour incarnation of the Master, who has been menacing us since 2017's *First Doctor Adventures*. Having been trapped by the Gods of Ragnarok, the bearded renegade is looking to draw psychic strength from anyone he can in order to escape from their obscure dimension. These desperate machinations go right to the heart of the character, and hearing him spar with McCoy in a tense finale leaves us hungry for more of Dreyfus' take on the role. Throughout these scenes, we can't help being pleasantly reminded of similar spats between the two Time Lords in 1989's *Survival*, and together with the other snatches of Cartmel-era *Who*, *The Psychic Circus* serves not only as a thrilling story in its own right, but also a joyous celebration of Sylvester McCoy's entire tenure.

Ian Reddington's Chief Clown must surely be one of the great one-off villains in the whole of *Doctor Who*.

Top left: Chris Jury as Deadbeat in *The Greatest Show in the Galaxy* (1988-89).

Top right: Ian Reddington made a lasting impression as the Chief Clown in the same story.

Above right inset: Jacob Dudman.

Right: James Dreyfus returns as the Master in *The Psychic Circus* (2020).

And what, one wonders, would Big Finish do without Jacob Dudman? From his beginnings as a YouTube impressionist, Dudman has evolved into an accomplished actor in his own right and one of Big Finish's core team, providing an array of voices in a plethora of stories, notably his incredibly authentic Tenth and Eleventh Doctors in the *Chronicles* range. This month, after a dry run in last year's *Dead Media* short trip, he gives us the full Capaldi in *The Twelfth Doctor Chronicles: Volume One*, and it's nothing less than a triumph.

This collection follows the general pattern of the *Chronicles* sets, whereby each individual story features a guest actor in a starring role, with the Doctor, narration and various subsidiary characters tackled by Dudman. David Llewellyn's *The Charge of the Night Brigade* is an atmospheric historical starring Mandi Symonds as Mary Seacole, a contemporary of Florence Nightingale's, serving in the Crimean War. The tone of the piece is unmistakably Moffat-ian, and it's a real pleasure to be back with 'old eyebrows' again; if Dudman's voice doesn't quite have the weight of a gruff 60-year-old Scot, he's certainly picked up the musical accent and curious vocal ticks with surgical precision, and within a few minutes you don't even question it. Indeed, the occasional lapses into something that sounds a bit closer to David Tennant add to the performance instead of taking away from it – an audible affirmation that all these different personalities really are the same person combined.

Llewellyn's claustrophobic tale stalks the grim corridors of an army barracks as the Doctor and Mary trace the cause of several macabre deaths, and the listener is left wondering →

Left: Osgood (Ingrid Oliver) first assisted the Twelfth Doctor (Peter Capaldi) in *The Zygon Invasion*/ *The Zygon Inversion* (2015).

Below left: Samuel Anderson as Danny Pink in *The Caretaker* (2014).

Bottom: Clara (Jenna Coleman) and the Doctor (Matt Smith) in *The Rings of Akhaten* (2012).

→ if perhaps this combination of narrated storytelling with acted dialogue might be the perfect mix of everything Big Finish has to offer, allowing us the luxury of captivating performances *and* descriptive prose. Details like Mary's surprise at the weight of the sonic screwdriver add a layer of depth to the story that would have been hard to accomplish in a more straightforward production, and are a definite plus for this format.

Mark Wright's *War Wounds* continues the military theme and welcomes Samuel Anderson to the Big Finish fold, with Danny Pink stowing away in the TARDIS for some time with the Doctor. Anderson shines as the latest in a long line of beleaguered boyfriends, and it's great to hear him tackling his relationship with this soldier-hating incarnation of our hero. As action-Dan takes on an army of belligerent dinosaurs to rescue an alien fugitive, the two leads continue to surprise each other and eventually reach a kind of reconciliation. This moment is made all the more poignant by its eventual dismissal for the sake of ongoing continuity – a move entirely in keeping with the era the story is attempting to evoke.

The Doctor finds himself surrounded by soldiers once again in Lizbeth Myles' *Distant Voices*, an epic *Sapphire & Steel*-type number sprawling across 16 centuries. The voices in question are plaguing castle tour-guide Cameron, feistily voiced by Emily Redpath, but of course it's not as simple as your average National Trust haunting; soon she and a certain aggravating tourist are catapulted (or should that be trebuchet-ed?) through time. Dudman's Doctor is at his crossest here, bullying Cameron this way and that, but always with the kind of fraught empathy common to Capaldi's later seasons. He and Redpath spark off each other and the result is a right rollicking adventure across past, present and future.

The set finishes with Una McCormack's *Field Trip*, which sees the Doctor taking superfan UNIT scientist Petronella Osgood on her first trip in the TARDIS. She's still not saying whether she's a Zygon or not, although the awe she expresses when simply stepping onto "an alien planet" rather gives the game away. The pair are plunged headlong into a rather James Bond-ish tale of interplanetary espionage, with the Doctor assembling a team of skilled operatives to accompany him on his daring mission, in a way that recalls the 2014 crime caper *Time Heist*. The story has everything from rooftop parkour chases to glamorous space-casinos and rounds everything off with a huge explosion, bringing the collection to a conclusion worthy of the big screen.

Despite the genre-hopping stories on offer, Big Finish has managed to retain the distinctive feel of Capaldi-era *Who* throughout them all, which is no mean feat. It's odd to get a rush of nostalgia for a period that only ended two scant years ago, but it's a good feeling, and with any luck this won't be the last time we experience it. **DWM**

In *Field Trip*, the Doctor and Osgood are plunged into a James Bond-ish tale of interplanetary espionage.

Talking Book

Doctor Who: Paradise Lost
Featuring Eleventh Doctor and Clara
Read by Jacob Dudman
RRP £10.99

Available from BBC Audio

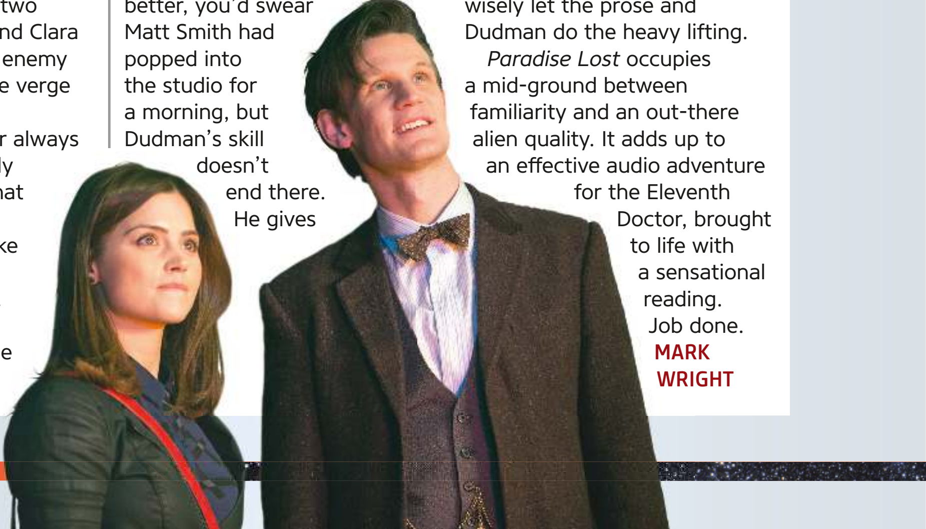
There's a deliciously retro vibe to this latest *Doctor Who* audio original. Darren Jones' *Paradise Lost* has the feel of those 1960s William Hartnell annuals, when TV serials like *The Web Planet* (1965) were routinely adopted as a template for wider storytelling in the *Doctor Who* universe. The alien world depicted here by Jones is richly drawn in prose, and given extra vitality in a lovely reading by Jacob Dudman.

The Eleventh Doctor and Clara find themselves in the dense eco-system of the planet Foss, where they're caught in a conflict between the insect Fossians and the terrifying arachnid Drak-Arzin. Foss is no ordinary planet, its natural cycle having been disrupted. Attempting to mediate between the two factions, the Doctor and Clara must identify the real enemy and why Foss is on the verge of ripping itself apart.

The Eleventh Doctor always feels at home in utterly alien environments, that childlike view of the universe and Tigger-like energy contrasting with his surroundings. Foss is one of those environments, with the Doctor pulling Clara and the story along with breathtaking speed. Dudman's reading is equally breathtaking. Rapidly becoming a regular face in big TV dramas, Dudman once again displays the chameleon skill he's become known for in the world of *Doctor Who* audio. If you didn't know better, you'd swear Matt Smith had popped into the studio for a morning, but Dudman's skill doesn't end there. He gives colour and range across the cast of Fossians and Drak-Arzin, each one distinct and not just another croaky-voiced monster.

There's a subtlety to the sound design, along with the music, which gives an unsettling punctuation throughout the piece. Another sound designer might have gone hell-for-leather on the effects, but here they wisely let the prose and Dudman do the heavy lifting.

Paradise Lost occupies a mid-ground between familiarity and an out-there alien quality. It adds up to an effective audio adventure for the Eleventh Doctor, brought to life with a sensational reading. Job done. **MARK WRIGHT**



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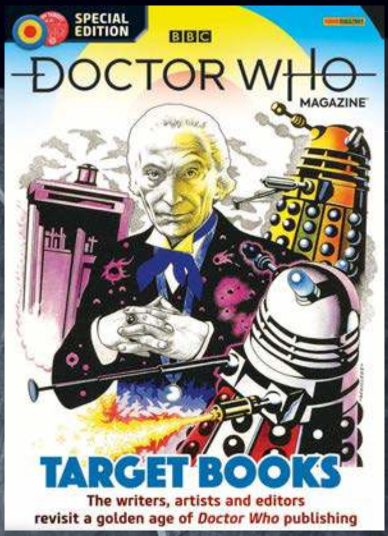
Sophie Aldred, Camille Coduri, Katy Manning, Catrin Stewart and Anneke Wills
DRESS CODE
Wardrobe secrets from the series' designers
SCREEN TEST
The evolution of a Doctor Who costume
COSTUME DESIGN
Dressing the Doctor
From William Hartnell to Jodie Whittaker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Competitions

Your chance to bag the latest *Who* goodies!

WIN!

The competitions are free to enter. Just visit the **DWM** website and follow the links: doctorwhomagazine.com/competitions

THE FACELESS ONES BLU-RAY

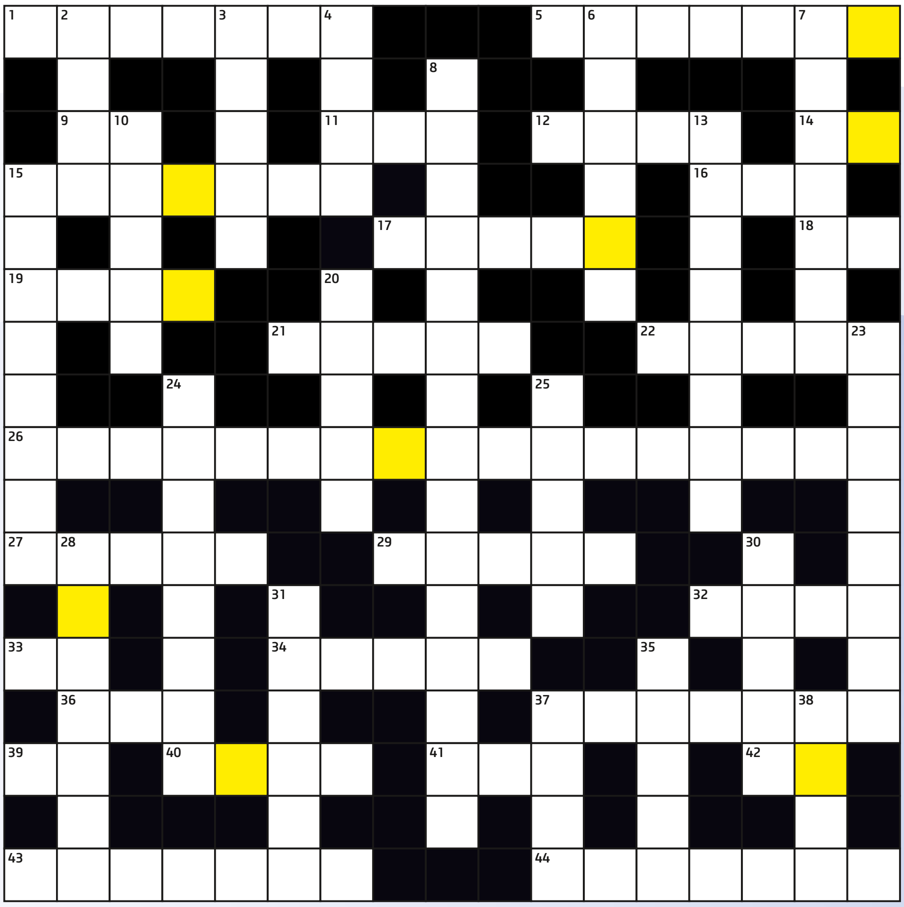
The Faceless Ones, a mostly missing six-part Second Doctor serial from 1967, has been reconstructed as a new animation. The story sees the Doctor, Jamie, Ben and Polly arrive at Gatwick Airport where they come across the mysterious Chameleon Tours, whose passengers have been vanishing...

The release includes the two surviving episodes plus special features, including exclusive commentaries. It's available from BBC Studios in March as a Blu-ray steelbook (£40.84), standard Blu-ray (£25.52), or DVD (£20.42). **DWM** has **FIVE** copies of the standard Blu-ray to give away to lucky readers who can rearrange the letters in the yellow squares of the crossword to form a character from Matt Smith's first series of *Doctor Who.*

Blu-ray Disc
BBC
DOCTOR WHO
THE FACELESS ONES
PG

Do you know your Lynda with a Y from your Hyph3n with a 3?

DWM CROSSWORD



ACROSS

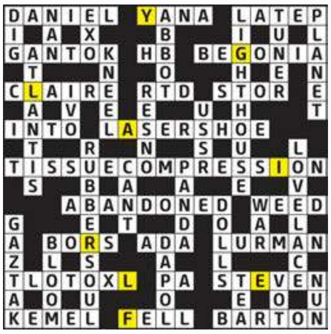
1 Contagion that latches onto plastic (7)
5 Scorpion-like aliens (7)
9 _ capsule – a TARDIS (1,1)
11 Digital effects (1,1,1)
12 Creatures that the Zarbi resemble (5)
14 _ Foreman – owner of Totter's Yard (1,1)
15 General based on Androzani Minor (7)
16 (and 6 Down) Judoon Captain (3-3-3)
17 Edward Waterfield used one to lure the Doctor and Jamie into a trap (5)
18 Planet in the Pliny system (2)
19 Country of origin of the submarine that rescued the Ice Warrior Skaldak (1,1,1,1)
21 (and 24 Down) Played queen of 5 Across (5,8)
22 Comic read by the Eleventh Doctor (5)
26 (and 23 Down) A pioneering inventor's encounter with 5 Across (6,6,5,2,6)
27 ____ Mamo – sang *The Stowaway* aboard the *Titanic* (5)
29 Torchwood operative (5)
32 Queen Thalira's champion (4)
33 Production code of *Fury from the Deep* (1,1)
34 Victim of the Abzorbaloff (5)
36 __ *Lock* – third episode of *Galaxy 4* (3)
37 Character played by Prentis Hancock (7)
39 Country of origin of the satellite being tracked by Hawk and Weismuller (1,1)
40 Chameleon ___ – device used to turn the Doctor into a human (4)
41 Production code of *The Mutants* (1,1,1)
42 _ Hime – writer of *Orphan 55* (2)
43 Tegan's aunt (7)
44 _____ Centauri – where Susie Fontana Brooke piloted Earth's first lightspeed ship (7)

DOWN

2 Alias of the fugitive of the Judoon (4)
3 Endured by the Third Doctor (5)
4 38 Down had surgery that froze this (4)
6 See 16 Across
7 Character played by John Abineri (7)
8 He played the Reverend Wainwright (8,7)
10 A Dulcian (5)
13 Decoy deployed by the Slitheen (5,3)
15 Student at Coal Hill School (8)
20 Crewmember on the Teselecta (5)
23 See 26 Across
24 See 21 Across
25 Wife of Ivo (5)
28 Ruler of Chloris (7)
30 "Sacred fire! Sacred ____!" (5)
31 Used by the Logopolitans (6)
35 The Doctor met the Collector here (5)
37 Game the Doctor thought she was playing at Daniel Barton's birthday (4)
38 Almost a companion of the Doctor (4)

ANSWERS NEXT ISSUE

▼ LAST ISSUE'S SOLUTION



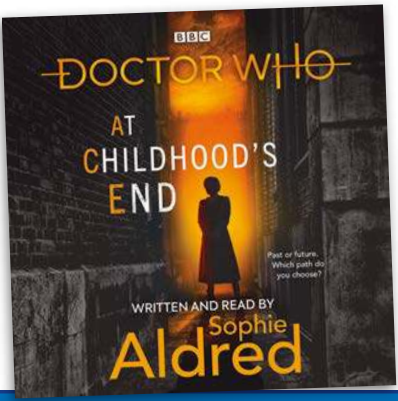
LAST ISSUE'S PRIZE WORD: GALLIFREY

☐☐☐☐☐ ☐☐☐☐

AT CHILDHOOD'S END
TALKING BOOK

Sophie Aldred, who played the Seventh Doctor's companion Ace, reads the audiobook of her new *Doctor Who* novel *At Childhood's End.*

Decades after travelling with the Doctor, Ace discovers that scores of young runaways have started vanishing from the dark alleys of London. Investigating the same mystery with Ryan, Graham and Yaz, the Doctor is reunited with Ace. Together they must unravel a malevolent plot that will cost thousands of lives. But can the Doctor atone for her past incarnation's behaviour – and how much must Ace sacrifice to win victory not only for herself, but for the Earth?



At Childhood's End is available now on CD, priced £26.50. Thanks to BBC Audio we've got **FIVE** copies to give away. To be in with a chance of winning one of these prizes, correctly answer the following question:

What is Ace's real name?
A Dorabella **B** Doreen **C** Dorothy

DONNA NOBLE: KIDNAPPED!
AUDIO DRAMA

CATHERINE TATE • JACQUELINE KING • NIKY WARDLEY
FROM THE WORLDS OF
BBC DOCTOR WHO
DONNA NOBLE
KIDNAPPED!

Donna Noble: Kidnapped! is a set of full-cast audio adventures starring Catherine Tate as Donna Noble and Jacqueline King as her mum, Sylvia.

After the traumatic events of *Silence in the Library* (2008) Donna wants a break – to see old friends and family, to remind herself of normality. Except Donna's new normal involves trips through time and space and visiting alien worlds. So when she and her friend Nat start looking into strange abductions, they're dragged into a whole new universe of trouble...

This set features four new adventures: *Out of This World* by Jacqueline Rayner, *Spinvasion* by John Dorney, *The Sorcerer of Albion* by James Goss and *The Chiswick Cuckoos* by Matt Fitton.

Donna Noble: Kidnapped! is available to order now from *bigfinish.com* priced £24.99 on CD or £19.99 to download. We've got **FIVE** copies of the CD to give away to lucky readers. To have a go at winning one, answer this question correctly:

Where did Donna Noble once work as a temporary secretary?
A Henrik's **B** HC Clements **C** Adipose Industries

THE MONSTER OF PELADON
TALKING BOOK

BBC
DOCTOR WHO
AND THE MONSTER OF PELADON
TERRANCE DICKS
READ BY JON CULSHAW

Jon Culshaw reads Brian Hayles' novelisation of his 1974 serial *The Monster of Peladon*, a story featuring the Third Doctor and Sarah Jane Smith.

Fifty years after his first visit to Peladon, the Doctor returns to find that Queen Thalira has inherited a troubled kingdom from her father. Membership of the Galactic Federation was expected to bring peace and prosperity to the planet, but the spirit of the sacred monster Aggedor is once more spreading terror and death.

The Doctor uncovers a treacherous plot to steal the mineral wealth of Peladon, and is again confronted by his old enemies – the Ice Warriors.

The Monster of Peladon is available now, priced £20 on CD. Thanks to BBC Audio we've got **FIVE** copies to give away. Fancy winning one? Just answer the following question correctly:

From which planet do the Ice Warriors originate?
A Mars **B** Jupiter **C** Ranskoor Av Kolos

THE PARADISE OF DEATH/ THE GHOSTS OF N-SPACE VINYL

Demon Records has released a box set featuring two full-cast BBC radio adventures presented across six 180g pieces of vinyl. Starring Jon Pertwee as the Doctor, the stories were written by former *Doctor Who* producer Barry Letts and feature incidental music by Peter Howell.

The Paradise of Death sees the Doctor, Sarah Jane Smith (Elisabeth Sladen) and the Brigadier (Nicholas Courtney) embarking on an adventure that takes them from Hampstead Heath to the far-flung planet of Parrakon. In *The Ghosts of N-Space* the Doctor visits Sicily, where he discovers trouble in the form of spectral monsters from another dimension.

The box set is available now on standard-edition blue-and-yellow vinyl from *demonmusicgroup.co.uk* or on limited-edition, Amazon-exclusive 'Space World' and 'Spectral' splatter vinyl. We've got one copy of the standard edition to give away to a lucky reader. For a chance of winning it, answer this question correctly:

Peter Miles, who features in *The Paradise of Death*, played which character in *Genesis of the Daleks* (1975)?
A Nyder **B** Snyder **C** Honey Ryder

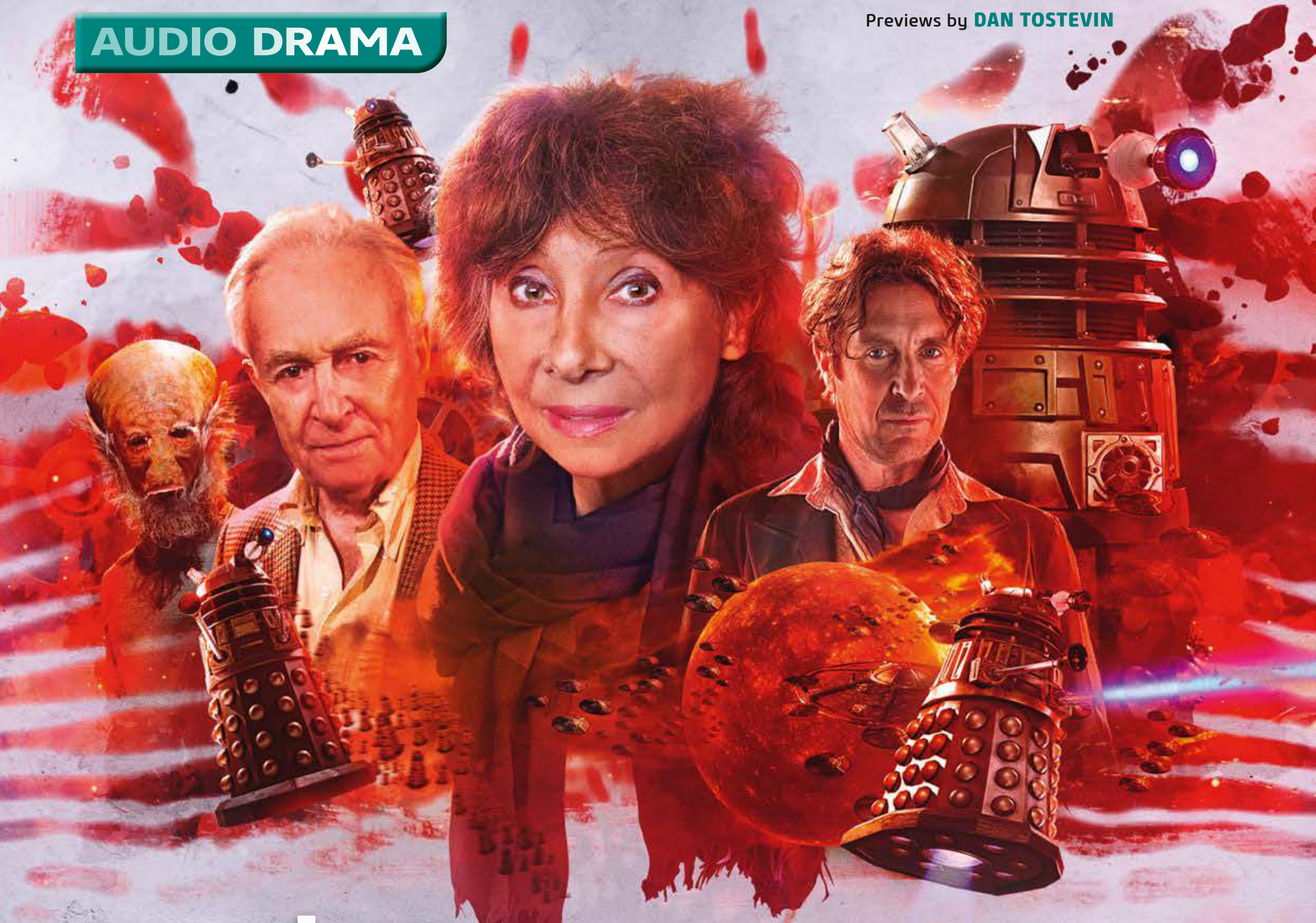
TERMS AND CONDITIONS The competitions open on Thursday 5 March 2020 and close at 23.59 on Wednesday 1 April 2020. One entry per person. The competitions are not open to employees of DOCTOR WHO MAGAZINE or anyone else connected with DWM, the printers or their families. Winners will be the first correct entries drawn after the closing date. No purchase necessary. DWM will not enter into any correspondence. Winners' names will be available on request. Entrants under 16 years of age must have parental permission to enter. To read the BBC's code of conduct for competitions and voting visit https://www.bbc.com/editorialguidelines/guidance/code-of-conduct

Coming Soon...

We talk to the talents behind the upcoming *Doctor Who* releases.

AUDIO DRAMA

Previews by **DAN TOSTEVIN**



Susan's War

BIG FINISH
RRP £24.99 (CD), £19.99 (download)
RELEASED April

Written by **Alan Barnes, Simon Guerrier, Lou Morgan, Eddie Robson**

STARRING
Susan **Carole Ann Ford**
Ian Chesterton **William Russell**
The Daleks **Nicholas Briggs**
Veklin **Beth Chalmers**
Rasmus **Damian Lynch**
The Doctor **Paul McGann**
Lamarius **Franchi Webb**

"The funny thing about *All Hands on Deck* was: I wrote it with the intention that, chronologically, it would be Susan's last story," says its writer, Eddie Robson. "Not that it would close off ever using Carole Ann Ford, but that if you put all Susan's appearances in Big Finish *Doctor Who* stuff end to end, that would be the last one. I was quite surprised when quite a few people's immediate reaction on hearing it was, 'Oh, I'd love to hear what happened next...'"

Released in 2017, *All Hands on Deck* was built upon many previous stories about Susan, the Doctor's granddaughter and original travelling companion. On screen, we'd seen the First Doctor lock her out of the TARDIS, leaving her to begin a new life on a world preparing to rebuild after an alien occupation (1964's *The Dalek Invasion of Earth*). On audio, we'd met her teenage son Alex, and they'd both become important parts of the Eighth Doctor's life (beginning in 2009's *An Earthly Child*). And then we listened in horror as the Daleks returned, with Alex among the ensuing casualties (2011's *To the Death*).

All Hands on Deck saw the Eighth Doctor reunite with a still-devastated Susan at the outbreak of the Time War. He wanted her to ignore her call-up papers and travel with him again, but she – in an inversion of their first parting – took the decision out of his hands, locking him out and accepting the summons.

"A lot of people did read it as obviously setting up a series," Eddie continues. "It really wasn't intended to. But Ian Atkins, who produced it, liked the idea, and was quite keen to run with the stuff that it set up. He came to me and said, 'I want to show how the series would work,

> “The first story is very much a diplomatic mission, because Susan and Ian have met the Sensorites before.”
>
> MATT FITTON

SUSAN’S COMPANIONS

Susan is joined in her new adventures by some Time Lords who will be familiar to regular Big Finish listeners.

“Her handler is Rasmus, a Time Lord we’ve met a couple of times across other ranges,” says script editor Matt Fitton. “We know he’s one of the good guys. When I describe the character, I always say, ‘If Romana had decided to stay on Gallifrey and join the war effort, he’s a bit like that.’ He’s a polymath – he covers science, politics and the military – and has some of the pragmatism we’ve seen in characters like Ollistra, but also some sympathy, which is why I think Susan gets along with him and respects him. Equally, we’ve got Veklin, who we’ve also met before and is much more in the Ollistra mould: she’s a Time Lord patriot and will do what needs to be done. That’s an interesting pairing with Susan, and I think they both gain some mutual respect over the time they spend together.”

But the biggest Gallifreyan guest star is saved till last – the final episode of *Susan’s War* reunites her with the Eighth Doctor.

“The fallout [from *To the Death*] started to get addressed in *All Hands on Deck*, and they reconnect again in *The Shoreditch Intervention*,” Matt explains. “And they’re not absolutely reconciled, by any means. But they’re starting to see one another’s point of view, I think. And it’s hopefully something that we’ll continue to develop in the future as well.”

so could you rough out a story for a first episode so we get a sense of what the series would be?’”

Ian also suggested making this pilot story a sequel to 1964’s *The Sensorites*. “I love *The Sensorites*,” says Eddie. “There have been odd little appearances of the Sensorites in other things, but very few, and there’s never been a proper sequel, so I was quite thrilled to be asked to do it.”

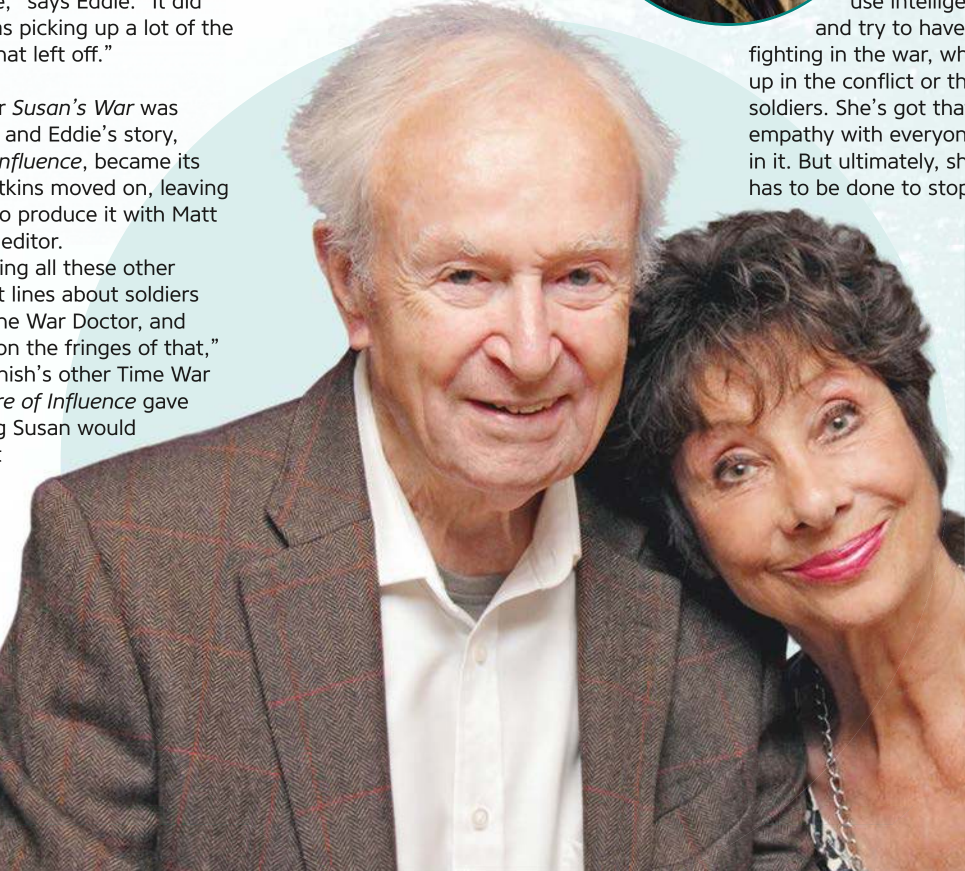
A present-day Ian Chesterton, who travelled with the First Doctor and Susan, was added following the first draft. “So it was a sequel to *The Sensorites* starring both the surviving members of the regular cast from that time,” says Eddie. “It did feel really like it was picking up a lot of the stuff from where that left off.”

The pitch for *Susan’s War* was successful, and Eddie’s story, *Sphere of Influence*, became its first episode. Ian Atkins moved on, leaving David Richardson to produce it with Matt Fitton as his script editor.

“We’ve been telling all these other stories on the front lines about soldiers and warriors and the War Doctor, and the Eighth Doctor on the fringes of that,” Matt says of Big Finish’s other Time War storytelling. “*Sphere of Influence* gave us the kind of thing Susan would be doing. That first story is very much a diplomatic mission, because Susan and Ian have met the Sensorites before and the Time Lords think they will be useful allies in the war. So it’s quite nice to take a different aspect of what a Time War would entail, and look at diplomacy and espionage and fact-finding missions.”

Alan Barnes, Simon Guerrier and Lou Morgan were asked to write the other episodes. “There’s a story where Susan and Veklin, a Time Lord soldier, go undercover, and they’re trying to sniff out a spy in a Casablanca-like place caught in the middle of the Time War,” explains Matt. “There’s one where she goes to a secret Time Lord base where they’re developing new, living weapons from monsters that live in the Vortex. And in the last one, she’s sent on a secret mission back to Earth and into her own past to retrieve something from 1963 London.

“She very much sees it as her duty to help the war effort,” he continues. “And losing her son to the Daleks gives her an extra grudge against them. But she will do it on her terms. She wants to use intelligence and compassion, and try to have sympathy for those fighting in the war, whether they’re caught up in the conflict or they’re Time Lord soldiers. She’s got that sympathy and empathy with everyone who’s caught up in it. But ultimately, she knows something has to be done to stop the Daleks.”



Opposite page: Tom Webster’s cover art for *Susan’s War*.

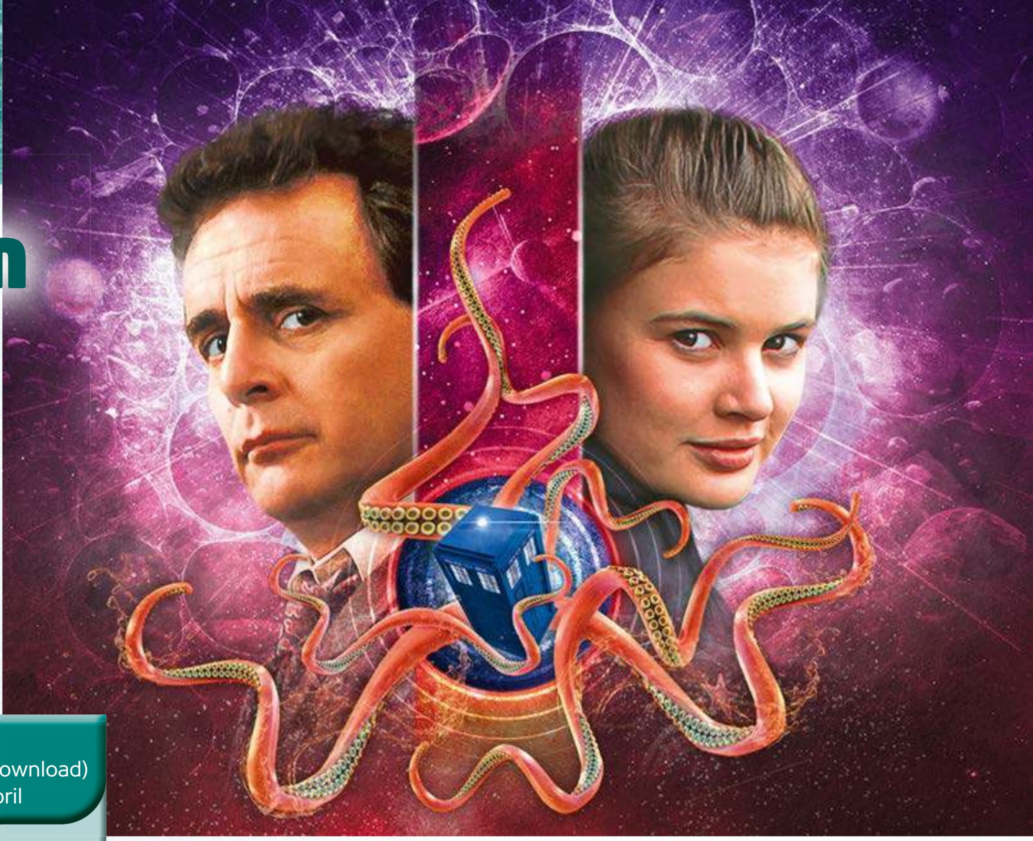
Top left: Two of the eponymous aliens from *The Sensorites* (1964).

Top right: Damian Lynch, Carole Ann Ford and Beth Chalmers.

Above inset: The Doctor (Paul McGann) in *The Night of the Doctor* (2013).

Left: William Russell and Carole Ann Ford are reunited for *Susan’s War*.

Dead Woman Walking



In *Dead Woman Walking*, the Seventh Doctor visits a world gripped by an endless civil war.

"I quite like the idea of a war having gone on for so long that nobody really knows why it started," says writer Roland Moore. "And the two sides are almost interchangeable, because they're so worn down by war that the uniforms are bashed and battered and they all look the same."

But the Doctor's plans to bring peace to Gathrossa become complicated when his companion, Ace, is infected by a Golobian Trigger Worm – a parasite that prevents her ever leaving the planet.

"I was always interested in how the Seventh Doctor manipulated things with Ace, and was sometimes quite unpleasant in the way he treated her," says Roland. "So I wanted a situation where she had to trust him to come back. But because it's the Seventh Doctor, there's that slight doubt about what his bigger plan is. And then I wanted to do a story about a parasite, having read real-life things about parasites – some of them are just incredibly awful and horrible."

Roland was especially inspired by tales of strange boils erupting with spiders. "Whether or not they're true, I don't know!" he says. "But it's that sort of idea, a parasite that's multiplied so many times that it's ready to burst out of something. And in *Doctor Who*, why not make that a planet? So that was the idea: for a disgusting worm to have multiplied in its billions inside a planet, where it could just burst it open, and to link it to the parasite that's in Ace's neck. So I think that was the starting point – the distrustfulness of the Seventh Doctor, and a gruesome body-horror story..."

BIG FINISH
RRP £2.99 (download)
RELEASED April

Written by
Roland Moore
Narrator
Sophie Aldred

The New Counter-Measures:
The Movellan Manoeuvre

PAMELA SALEM • SIMON WILLIAMS • KAREN GLEDHILL • HUGH ROSS
FROM THE WORLDS OF
BBC DOCTOR WHO
THE NEW
COUNTER MEASURES
THE MOVELLAN MANOEUVRE BY JOHN DORNEY
FEATURING CAROLYN SEYMOUR AND CYRIL NRI

Above: The Seventh Doctor and Ace feature in Mark Plastow's cover art for *Dead Woman Walking*.

Right: Carolyn Seymour and Cyril Nri.

The conflict between the Daleks and the Movellans is coming to 1970s Earth, and the Intrusion Counter-Measures Group (from 1988's *Remembrance of the Daleks*) will be caught in the crossfire.

But the warring aliens aren't the only returning villains in *The Movellan Manoeuvre* and its May sequel, *The Dalek Gambit*. *The Movellan Manoeuvre* starts with a human adversary from previous *Counter-Measures* stories: arms dealer Suzanne Clare.

"Even when we locked her away in the 2017 series, we were always intending on bringing her back," says writer John Dorney. "She becomes, in terms of the story, very much a Tobias Vaughn character [from 1968's *The Invasion*] – the human who is using alien invaders for their own ends, because they've made the foolish assumption that they can to some degree control them."

She's now the boss of a new tech company called Clare Industries. "I wanted to do something about household robots," John explains. "I wanted to evoke the technological innovations of the 1970s, when people were beginning to get gadgets that look really backwards and slightly strange from our perspective now.

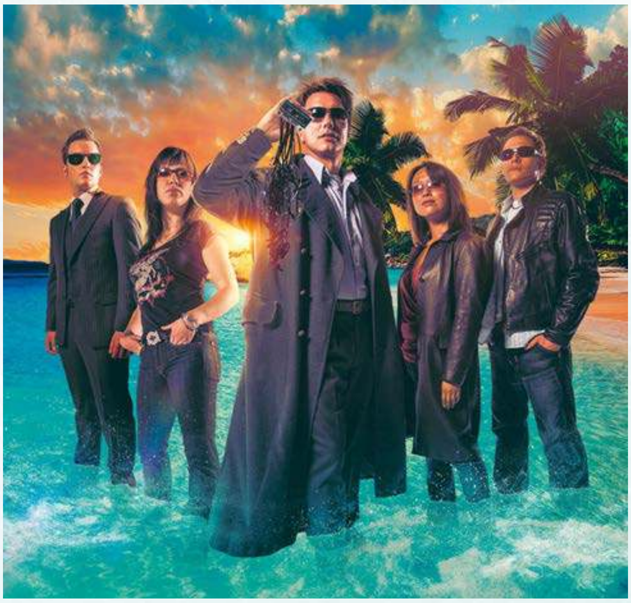
"When I was writing it, I did slightly resist one of [script editor] Roland Moore's notes, which was to have a stronger presence for the Movellans earlier on in the story," John continues. "I like the tension of seeing how long I can make the audience wait for the Movellans to actually appear. That feels to me an interesting position, because you're not quite sure what angle they're coming from; you're not quite sure how it's all working together. They're hinted earlier, working with Lady Clare, but it takes a bit of time before the audience is quite going to know where they're coming from. And it did lead to a scene that Ken Bentley, who directed it, said was his favourite twist in any Big Finish for a long time..."

BIG FINISH
RRP £10.99 (CD), £8.99 (download)
RELEASED April

Written by **John Dorney**

STARRING
Group Captain Gilmore **Simon Williams**
Rachel Jensen **Pamela Salem**
Allison Williams **Karen Gledhill**
Sir Toby Kinsella **Hugh Ross**
Soldier **Nicholas Briggs**
Maurice Vallan **Cyril Nri**
Lady Suzanne Clare **Carolyn Seymour**

Torchwood: Tropical Beach Sounds and Other Relaxing Seascapes #4



Tropical Beach Sounds and Other Relaxing Seascapes #4 is a self-help cassette tape which coaxes the listener through a peaceful stroll on an idyllic beach, with words of encouragement from a celebrity narrator. It's also a creepy *Torchwood* story in which Captain Jack Harkness is possessed and made to do the bidding of an evil force, working against his Torchwood Three colleagues. But mainly it's a new Big Finish audio drama in which Sir Michael Palin is the only voice and you, the listener, are the main character.

It gets weirder: the whole thing has its roots in an immersive second-person podcast about footwear, launched by *Torchwood* writer Tim Foley last year.

“I just wanted to do a bit more audio writing that was untethered and wild,” Tim says of *North West Footwear Database*. “So I invented this weird foot institute in the middle of the Peak District. It's this giant warehouse in the countryside that has a large amount of shoes, and they're not normal shoes. Some of them have strange powers. Some of them sing. But it was just me in a cupboard, experimenting with things like synth noises and other Foley sounds.”

The podcast was a success and *Torchwood* producer James Goss was among the listeners. “I was horrified at first!” says Tim, laughing. “But he quite liked what it did in terms of putting the listener in a strange place, and he said, ‘I'd really like to do something like that for *Torchwood*.’”

Tim came up with the idea of making it a soundscape tape and listened to some “mantra-esque audios, where they repeat positive affirmations” for inspiration. “Then James sent me a link to an album called *Jesus' Blood Never Failed Me Yet*,” he adds. “It's this one line that's repeated over and over, sort of semi-sung, by a homeless man who was recorded. It's mesmeric. It's very strange to listen to, but that kind of rhythm and repetition is something that went into the script.”

Through the feedback to his podcast, Tim was also familiar with ASMR videos, which aim to trigger the autonomous sensory meridian response – a tingling in the scalp – in receptive individuals. “I don't really experience that phenomenon,” Tim says. “And if you don't experience it, it's very strange watching somebody pretending to be someone else and whispering at a mic. So we did a bit of that – we made Michael Palin do some ASMR!”

As Sir Michael's narration takes us from the beach to the Torchwood Hub, his tone starts to change.

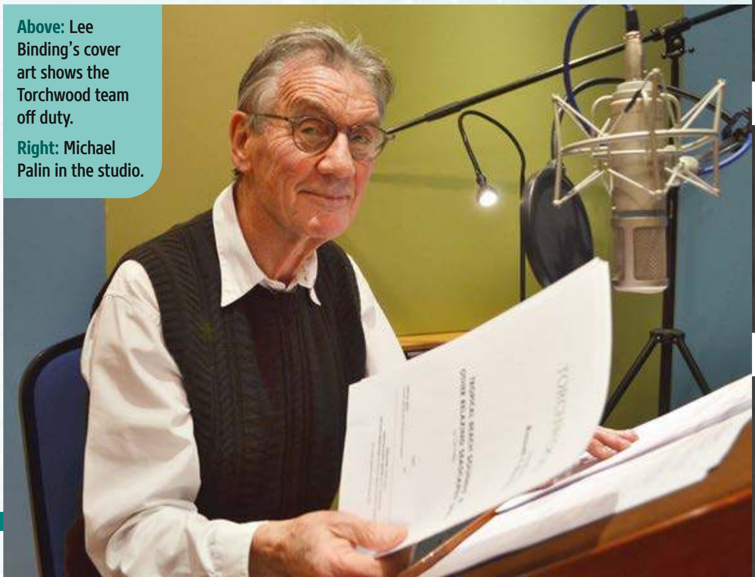
“The moment it's in the second person, you can't just instantly dive a listener into really weird stuff,” says Tim. “You've got to gradually beckon them in. So it's a very manipulative character. He's sitting inside your brain, tweaking your thoughts. He goes from very silky to sinister.”

The real-life Michael was, Tim says, a joy to work with in the studio. “He was just such a lovely man – so self-effacing – and you could tell he really relished playing a role that he's not used to playing. He was really enjoying being evil; he kept on saying, ‘This is nothing like the *Clangers*!’ He really dug the humour. He didn't know what ASMR was, but we explained it to him.

“You're going to see him take great delight in twisting your mind, and he's going to do it with quite a lot of flair. He's going to repeat a line about biscuits that just had me on the floor laughing. He's going to whisper at you, he's going to shout at you, he's going to effectively drown you in the sound effects of the sea... He's great. He's just maniacal.” **DWM**

BIG FINISH
RRP £10.99 (CD), £8.99 (download)
RELEASED April

Written by **Tim Foley**
The Voice **Michael Palin**



Above: Lee Binding's cover art shows the Torchwood team off duty.
Right: Michael Palin in the studio.

Upcoming Releases

AUDIOS

APRIL RELEASES

▶ *Cry of the Vultriss* [Sixth Doctor]
by Darren Jones
Big Finish £14.99 (CD), £12.99 (download)

▶ *Susan's War*
by Alan Barnes, Simon Guerrier, Lou Morgan, Eddie Robson
Big Finish £24.99 (CD), £19.99 (download)

▶ *Dead Woman Walking* [Seventh Doctor]
by Roland Moore
Big Finish
£2.99 (download)

▶ *Torchwood: Tropical Beach Sounds and Other Relaxing Seascapes #4*
by Tim Foley
Big Finish £10.99 (CD), £8.99 (download)

▶ *Class: Volume Three*
by Michael Dennis, Carl Rowens, Kate Thorman
Big Finish £19.99 (CD), £16.99 (download)

▶ *Class: Volume Four*
by Lizzie Hopley, Blair Mowat, Alfie Shaw
Big Finish £19.99 (CD), £16.99 (download)

Thursday 5 March

▶ *The Krotons* [Second Doctor]
by Terrance Dicks; read by Frazer Hines
BBC Audio £20 (CD), £9 (download)

Thursday 2 April

▶ *The Trial of a Time Lord Collection* [Sixth Doctor] by Terrance Dicks, Philip Martin, Pip and Jane Baker; read by Colin Baker, Lynda Bellingham, Michael Jayston, Bonnie Langford
BBC Audio
£13 (download)

BLU-RAY

Monday 20 April

▶ *Doctor Who: The Collection – Season 14* [Fourth Doctor]
BBC Studios £56.16 (Blu-ray)

MAGAZINES

Thursday 2 April

▶ DWM 550
Panini £9.99

BLU-RAY

Doctor Who: The Collection – Season 14

Preview by
ROBERT FAIRCLOUGH

Season 14, the third with Tom Baker and producer Philip Hinchcliffe at the helm, has a significant claim to being the pinnacle of *Doctor Who* in the 1970s. Everything seemed to come together, delivering artistic highs in script writing, directing, costume and set design, and performances. The BBC clearly thought things were going well, as in 1977 it screened *Whose Doctor Who*, a documentary that examined the production of *The Talons of Weng-Chiang* as part of its analysis of the show's enduring popularity.

Season 14's reputation has only grown in the intervening years, and it's fair to say that its selection as the next *Doctor Who* box set was greeted with unanimous approval.

Given the opportunity to commission new special features to accompany the stories, executive producer Russell Minton was able to fill a significant gap in the *Talons of Weng-Chiang* DVD releases. "Deep Roy, who played Mr Sin,

DOCTOR WHO
THE COLLECTION
SEASON 14
DISC FOUR
THE FACE OF EVIL
DISC SEVEN
THE TALONS OF WENG-CHIANG
POLICE PUBLIC CALL BOX
DISC ONE
THE MASQUE OF MANDRAGORA
DISC THREE
THE DEADLY ASSASSIN

BBC Studios
RELEASED 20 April 2020
RRP £56.16 (Blu-ray)

STARRING

Doctor Who **Tom Baker**
Sarah Jane Smith **Elisabeth Sladen**
Leela **Louise Jameson**

CONTAINS

The Masque of Mandragora
written by **Louis Marks**
directed by **Rodney Bennett**

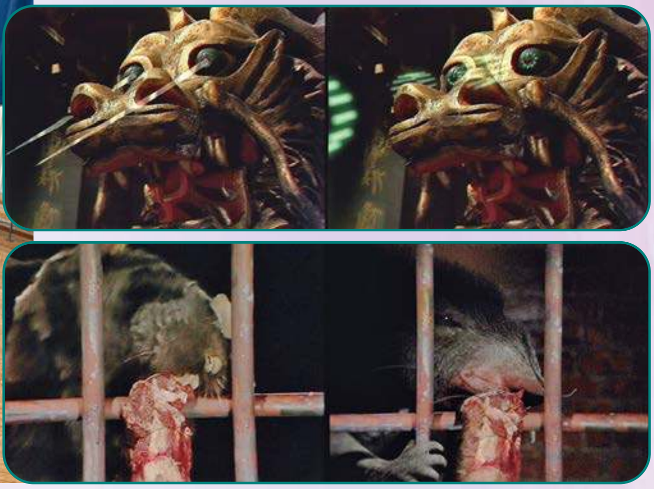
The Hand of Fear
written by **Bob Baker and Dave Martin**
directed by **Lennie Mayne**

The Deadly Assassin
written by **Robert Holmes**
directed by **David Maloney**

The Face of Evil
written by **Chris Boucher**
directed by **Pennant Roberts**

The Robots of Death
written by **Chris Boucher**
directed by **Michael E Briant**

The Talons of Weng-Chiang
written by **Robert Holmes**
directed by **David Maloney**



> “I wanted the new rat to feel large and sinister.” **Niel Bushnell**

didn’t feature at all. I asked Richard Latto and Stuart Manning if they could turn around an interview with him fairly quickly, without even knowing if he was available or interested. Deep lives in Los Angeles and is very busy, but Richard and Stuart were really persistent and, at the last minute, managed to interview him at his home. He’s now represented in a really fun feature.”

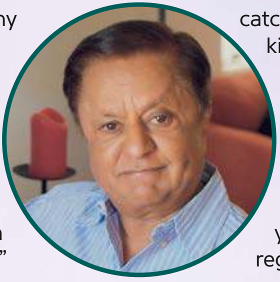
Discussion of *The Talons of Weng-Chiang* often turns, wearily, to the story’s giant rat, which has a reputation for being more cuddly than carnivorous. CGI artist Niel Bushnell has addressed this shortcoming and contributed other optional effects, such as new laser beams and new glowing eyes for Li H’Sen Chang (John Bennett).

“The rat was the first thing discussed when we started to plan new animation and VFX for *Talons*,” says Niel. “It’s obviously a very big challenge, as there are a number of shots that cover a variety of situations. I wanted the new rat to feel large and sinister, and for its fur to look wet and catch the light as it approached. I think it works really well.”

A popular feature of the *Collection* box sets has been the 5.1 surround sound audio mixes provided by Mark Ayres. Season 14 is no exception, although the team initially disagreed on which serial should get the special treatment. “Russell wanted me to do *The Talons of Weng-Chiang* in surround sound, and I argued against that,” says Mark. “I thought 5.1 would really suit all the Matrix stuff in *The Deadly Assassin*. Russell agreed, so I was able to really go to town on that.”

Following the success of Chris Chapman’s *Showman,* the feature-length biography of John Nathan-Turner on the Season 26 set, perhaps the most eagerly awaited feature this time is *Our Sarah Jane,* produced by the same team. “Elisabeth Sladen and her portrayal of Sarah has always had a very, very special place in the hearts of *Doctor Who* fans,” says Chris. “We wanted to make a documentary that really paid tribute to Lis, but also respected her enough to explore other areas of her life – her background in Liverpool growing up, performing on the stage, and her life after *Doctor Who*.

“The esteem Lis was held in opened a lot of doors,” he continues. “For example, Tom Baker doesn’t have to do anything he doesn’t want to, but he and everybody else fell over themselves to be a part of what we were doing. Tom, in particular, talks about Lis in such a heartfelt way that you really get to understand their relationship better by the end of the film.”

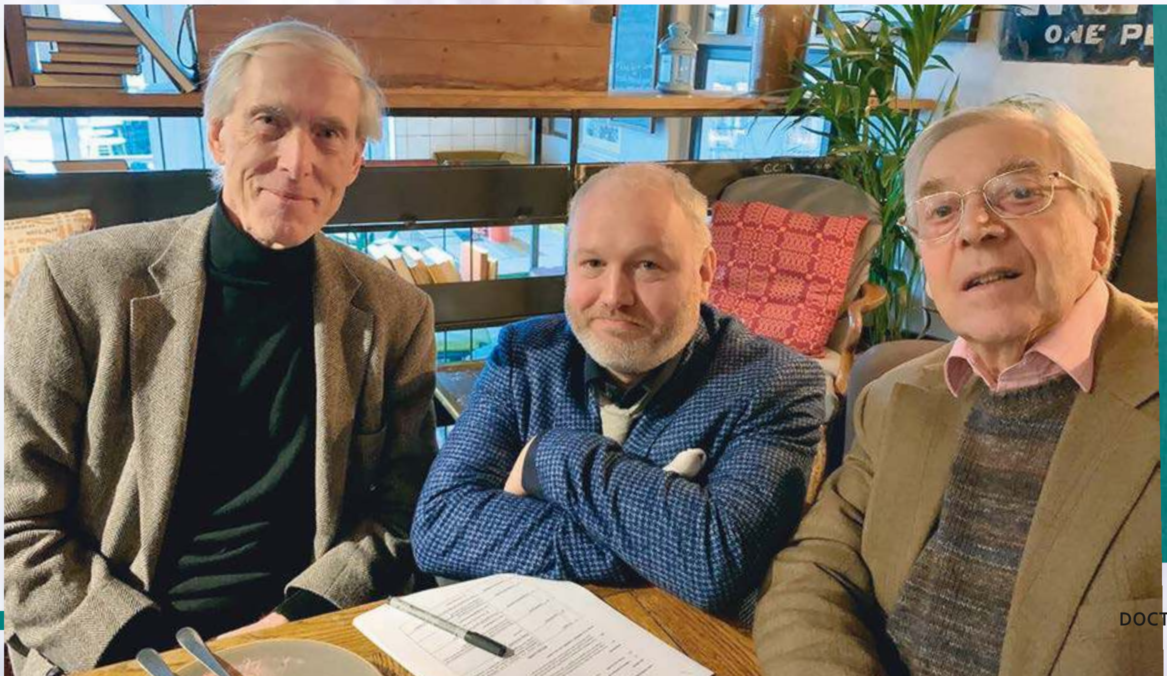


Chris worked with long-time range contributor Toby Hadoke on the other major new feature, *Whose Doctor Who Revisited.* “Essentially, we were making a documentary about a documentary!” says Chris, laughing. “But, importantly, our premise was that ‘*Whose Doctor Who* was the first documentary *ever* made about *Doctor Who*’, so everything we work on now, and all the DVD extras in between, have been the legacy of that.

“I thought it would be lovely to catch up with some of the school kids interviewed for *Whose Doctor Who* and to see what became of them. It became a massive research task, primarily for myself and Richard Bignell, to basically stalk people! There’s a lot you can find out through registries, the phone book and so on, but most of the people we found by trawling through the internet and tracking them down via Facebook.

“Tony Cash, who produced *Whose Doctor Who,* was a big part of the documentary and we spent a lot of time with him. One of the moving things about our film is that you’re taking the original filmmaker, who did all those interviews with all those kids, and reuniting him with them now. It was a big deal for Tony.

“I think we’ve come up with a really interesting film,” he says. “In fact, Toby says it’s his favourite of the ones that we’ve done.” **DWM**



Opposite page top: Producer Chris Chapman finds Tom Baker in a jovial mood.

Above left: Toby Hadoke (far right) reunites producer Tony Cash (centre) with interviewees Ian Budhu, Roger Daley and Caron Nadal Scott for *Whose Doctor Who Revisited.*

Above right: Examples of the optional new CGI effects for *The Talons of Weng-Chiang* (1977), compared to the original versions (left).

Above inset: Actor Deep Roy is interviewed in *An Audience with Mr Sin.*

Left: Peter Hinchcliffe, Toby Hadoke and Tony Cash in *Whose Doctor Who Revisited.*

Coming Soon...

Disc 1

The Masque of Mandragora

Four Episodes

Existing Special Features

- Audio commentary with Tom Baker, Gareth Armstrong, Philip Hinchcliffe and Chris D'Oyly-John
- *The Secret of the Labyrinth* – making-of documentary
- *Now and Then: The Masque of Mandragora*
- *Beneath the Masque*
- *Nationwide* excerpt

New Special Features

- *Behind the Sofa: The Masque of Mandragora*
- Audio archive: Tom Baker interview
- Audio archive: *Doctor Who and the Pescatons*
- BBC trails and continuity
- Revised and updated production subtitles
- Photo gallery in HD

PDFs

- Studio floor plan
- Barry Newbery's TARDIS exterior design drawing
- Barry Newbery's set design drawings
- Ian Scoones' VFX design drawings
- Production paperwork
- Scripts
- *Radio Times* cuttings

Disc 2

The Hand of Fear

Four Episodes

Existing Special Features

- Audio commentary with Tom Baker, Elisabeth Sladen, Judith Paris, Bob Baker and Philip Hinchcliffe
- *Changing Time* – making-of documentary
- *Doctor Who Stories: Elisabeth Sladen* Part Two
- *Swap Shop* excerpt
- Coming Soon: *The Deadly Assassin*

New Special Features

- *Our Sarah Jane – The Life of Elisabeth Sladen*
- *Behind the Sofa: The Hand of Fear*
- Audio archive: *Exploration Earth*
- BBC trails and continuity
- Revised and updated production subtitles
- Photo gallery in HD

PDFs

- Production paperwork
- Scripts
- *Radio Times* cuttings

Disc 3

The Deadly Assassin

Four Episodes

Existing Special Features

- Audio commentary with Tom Baker, Bernard Horsfall and Philip Hinchcliffe
- *The Matrix Revisited* – making-of documentary
- *Dressing Doctor Who*
- *The Gallifreyan Candidate*
- *The Frighten Factor*
- Coming Soon: *The Face of Evil*

New Special Features

- Optional 5.1 surround sound mix
- *Behind the Sofa: The Deadly Assassin*
- *Nationwide* excerpt featuring Tom Baker and Louise Jameson
- BBC trails and continuity
- New production subtitles
- Photo gallery in HD

PDFs

- Production paperwork
- Scripts
- *Radio Times* cuttings

Disc 4

The Face of Evil

Four Episodes

Existing Special Features

- Audio commentary featuring Louise Jameson, Leslie Schofield, David Garfield, Philip Hinchliffe and others
- *Into the Wild* – making-of documentary
- Film trims: highlights
- *Girls Girls Girls – The 1970s*

New Special Features

- New audio commentaries with Tom Baker and Matthew Sweet on Parts One and Three
- *Behind the Sofa: The Face of Evil*
- Film trims: unedited
- BBC trails and continuity
- Revised and updated production subtitles
- Photo gallery in HD

PDFs

- Production paperwork
- Scripts
- *Radio Times* cuttings

Disc 5

The Robots of Death

Four Episodes

Existing Special Features

- Audio commentary with Chris Boucher and Philip Hinchcliffe
- Audio commentary with Tom Baker, Louise Jameson, Pamela Salem and Michael E Briant
- *The Sandmine Murders* – making-of documentary
- *Serial Thrillers*
- *Robophobia*
- Model footage
- Studio sound
- *Swap Shop* excerpt

New Special Features

- *Behind the Sofa: The Robots of Death*
- *The Panopticon Archive: The Robots of Death* panel
- BBC trails and continuity
- Revised and updated production subtitles
- Photo gallery in HD

PDFs

- Studio floor plan
- Production paperwork
- Scripts
- *Radio Times* cuttings

Disc 6

The Talons of Weng-Chiang

Six Episodes

Existing Special Features

- Audio commentary with Louise Jameson, Christopher Benjamin, John Bennett, David Maloney and Philip Hinchcliffe
- *The Last Hurrah* – making-of documentary
- *Look East* location report
- *Pebble Mill at One* excerpt
- *Now and Then: The Talons of Weng-Chiang*

New Special Features

- New audio commentaries with Tom Baker and Matthew Sweet on Parts One, Four and Six
- *Behind the Sofa: The Talons of Weng-Chiang*
- Optional updated special effects
- BBC trails and continuity
- Revised and updated production subtitles
- Photo gallery in HD

PDFs

- *The Foe from the Future* storyline
- John Bloomfield's costume designs
- Production paperwork
- Scripts
- *Radio Times* cuttings

Disc 7

The Talons of Weng-Chiang

Existing Special Features

- *Whose Doctor Who* (new HD transfer)
- Studio footage
- *Blue Peter* excerpt
- *The Foe from the Future*
- *Moving On*
- *Limehouse*
- *Victoriana and Chinoiserie*
- *Music Hall*

New Special Features

- *Whose Doctor Who Revisited*
- *An Audience with Mr Sin* – Deep Roy interview

PDFs

- *Whose Doctor Who* production archive
- *Whose Doctor Who* BBC Enterprises sales sheet

Disc 8

Bonus Disc

Existing Special Features

- *Life After Who*
- Denys Fisher toys advert

New Special Features

- *Philip Hinchcliffe: In Conversation* with Matthew Sweet
- Tom Baker and Philip Hinchcliffe interview (re-edit of *Last Hurrah* footage)
- *Call My Bluff* featuring Tom Baker
- Season 14 Blu-ray trailer

PDFs

- Season 14 BBC Enterprises sales sheets
- 1976 Typhoo Tea *Doctor Who* promotion
- Season 14 BBC Television play synopses
- *The Dr Who Annual 1978*

Right: Toby Hadoke and *Whose Doctor Who* interviewee Caspar Hewitt.

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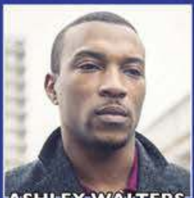
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#29: Prisoner Zero

The Eleventh Hour (2010)

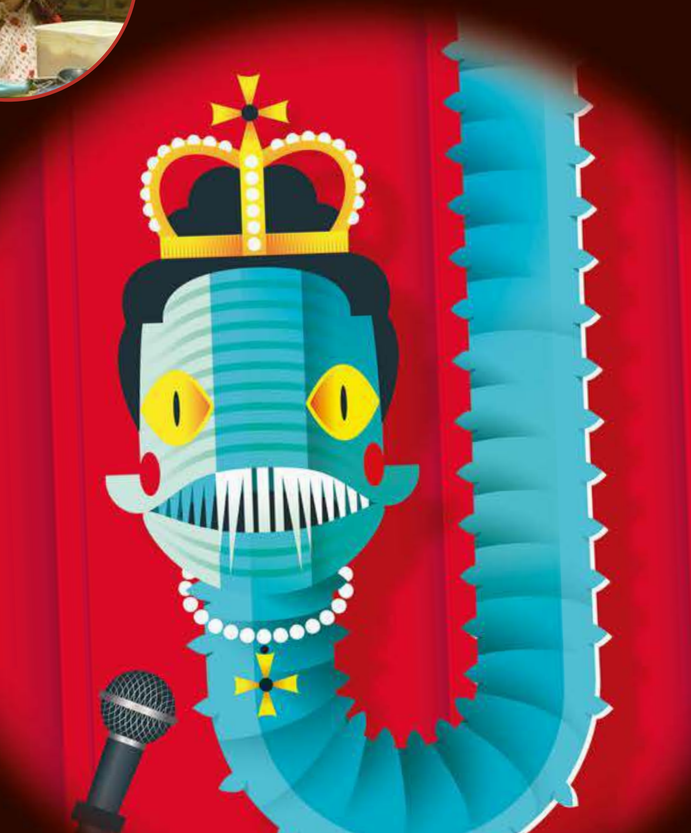
Yes, it's me. The galaxy's number-one, most-wanted criminal. Except I'm one better than number one. I'm the galaxy's zero-most wanted. The big round 0, nada, "nil pwa", the lowest of the low, without going into minus numbers. When it comes to villainy, I stop at nothing!

Why am I so most wanted? What did I do to end up in the galaxy's most secure prison? Well, as an inter-dimensional multiform I have a number of talents, one of which is impersonations. I don't mean just doing the voices. I can do the whole thing, the faces as well. I've done a little bit of stand-up, did a Time War Dining Experience for the Shadow Proclamation and so on, but then I made the mistake of doing a routine about the Atraxi. You see, me and the Atraxi, we don't really see eye to eye (that was one of my gags), and they didn't see the funny side. It's not my fault they're sensitive about their appearance, the great bunch of enormous snowflakes (another of my gags). Just for that they locked me up in solitary for eternity! I didn't even kill anyone!

But more fool them, because I've escaped. A crack appeared in the wall of my cell, which revealed to me all sorts of things about the Doctor. I know all the secrets, all about the TARDIS, the Time Lords, the Pandorica, the Silence, even what happens to the Boatswain of the pirate ship *Fancy*. And, of course, I worked up impressions of all the Doctors, just in case there was some audio work going in that direction, you never know, if the real Doctors weren't available.

And then I made my escape, through the crack, into a young Scottish girl's bedroom. As it turned out she was busy downstairs making fish fingers and custard or something, so I was able to slip into one of the spare rooms and set up a perception filter around the door (another of my talents). I did consider fleeing to somewhere a long way away from the crack and using my powers of mimicry to take over the world, but I thought, no, that's exactly what they will expect me to do. How much better, I thought, to just hide out in the spare room downstairs from the crack for 12 years, doing nothing but developing my repertoire of showbiz impressions. I started with some easy ones: Michael Caine, Bruce Forsyth, Frank Spencer, building up to more contemporary ones like Harry Hill and the dragons from *Dragon's Den*.

And all through this time, I've been keeping an eye on the young Scottish girl, who has now grown up and is working as a part-time nurse, part-time policewoman, part-time nun. She's had the shed repaired but the garden is in a terrible state. I've started taking walks around the village, dressed as various villagers who are in the local hospital in a coma. (I didn't put them in the comas, it wasn't me!) It gets me out of the house and it's nice to sit by the duck pond wondering why there aren't any ducks and whether this will ever prove significant.



But now my cover has been blown! The Doctor has turned up again, enabling the Atraxi to get a fix on my location. Now they have the planet surrounded and are threatening to incinerate it if I don't surrender. My first thought when I heard this was to go, "You know, maybe I *should* have tried to leave the planet over the past 12 years." But it's too late now. My second thought was, "Oh, if the Atraxi want me dead, I don't really care if they destroy the planet too; it's no skin off my slimy nose."

What the Atraxi haven't reckoned with, though, are my powers of impersonation. Because I have decided to adopt the form of a *human chameleon*! Yes, the actress Olivia Colman! She is so good, isn't she? In *The Crown*, *Broadchurch*, *Fleabag*, *The Favourite*. So good in everything, and so versatile. Apparently she's really nice in real life too, very down-to-Earth. My thinking is that by taking the form of Olivia, the Atraxi will never be able to pin me down to one time or place. They'll search for me and find that I appear throughout human history, that I have been everywhere and in everything, playing different parts. The perfect disguise!

And if the Doctor tries to interfere... well, then I know everything that's coming up. If I'm going to die, I'm going to make sure I ruin all the surprises first by dropping little hints about what I know. If I am to die, let there be spoilers! The Pandorica will open! Silence will fall! The Boatswain will vanish!

As told to Jonathan Morris

ILLUSTRATION BY BEN MORRIS

Next Issue...

BBC DOCTOR WHO MAGAZINE

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